£ No 18 2.

TO NEW YORK PUBLIC LIBRARY

FALLING WATER

Characteristic Piano Solo.
A sizzling-hot Fox trot or Blues.
Pianists don't miss this. Pro. Copies 6d.
Send 1/6 for latest Professional Parcel. 2/- to include FALLING WATER.
PETER BERNARD, Ltd., MUSIC PUBLISHERS, 83, New Oxford Street, W.C.1.

THE ERA

Wires: "The Era," Rand, London.
'Phone: 4546 and 4547 Regent.

ESTABLISHED 1837.

Publishing Offices:
35, Wellington Street, Strand,
London, W.C.2.

THE NEW YORK PUBLIC LIBRARY NOV 16 1925

MELODY-LAND.
THE VERSATILE THREE'S LATEST SUCCESS.
Send 1/6 for latest Professional Parcel. 2/- to include FALLING WATER.
PETER BERNARD, Ltd., MUSIC PUBLISHERS, 83, New Oxford Street, W.C.1.

VOL. 89. No. 4,546. REGISTERED AT THE GENERAL POST OFFICE AS A NEWSPAPER. WEDNESDAY, NOVEMBER 4, 1925. PRICE THREEPENCE.

LADY TREE.
Binfield Priory, Binfield, Berks.
'Phone, Binfield 34.

MISS ETHEL GRIFFIES.
IN AMERICA.

MISS PHYLLIS BROUGHTON.
Address,
c/o "The Era" Office.

MISS ANNIE SAKER.
THE STAGE GUILD,
Trafalgar Hse., 9, Gt. Newport-st., W.C.

MISS MADGE TITHERADGE.
Address,
28, Welbeck-street, W.

MISS IRENE VANBRUGH.
Address, c/o Theatrical Ladies' Guild, 3, Bayley-street, W.C.1.

MISS MONA VIVIAN.

ADA REEVE.
Communications to Geo. Barclay,
221, Brixton Hill, S.W.

MISS FLORENCE TYRRELL.
All coms., THE COLISEUM THEATRE, SHOREHAM-ON-SEA.

MISS MINNIE RAYNER.
Clara in "Hay Fever."
CRITERION THEATRE.
'Phone: Kingston 1061.

MISS SYLVIA CECIL.
Playing title rôle, "Katja, the Dancer," on Tour. P.A., 136, The Grove, Denmark-hill, S.E. 'Phone: Brixton 1315.

MISS JOSE BROOKS.
"The Widow's Husband."
All coms., 9, Lodge-road, N.W.8.

MISS GERTIE GITANA.
Nov. 2, Metropolitan, W. Nov. 9, Chelsea. Agent, G. Barclay. 'Phone: Clissold 3881.

MISS DAISY DORMER.
Address, c/o "The Era."

MISS DAVIES WEBSTER.
Address, c/o "The Era."

MISS MARJORY CAMPBELL.
Care Bank of Montreal,
9, Waterloo-place, S.W.1.

MARION TURNER.
DISENGAGED.
16, Mill-lane, N.W.6.

MISS FLORRIE FORDE.
P.A., 101, Bedford Court-mansions, W.C.

MISS HETTY KING.
VACATION.
All coms., I.V.T.A., Ltd.

MISS MAIDIE SCOTT.
November 2,
PALACE, HAMMERSMITH.

MISS CORA GOFFIN.
"NO, NO, NANETTE."
PALACE, MANCHESTER.

MISS DOROTHY McBLAIN.
IN TOWN.
Agent, Fred Francis.

MISS IRENE SHAMROCK.
"COCK-A-DOODLE-OO."
Nov. 2, Hippo., Derby.
6, Powis-square, W.11. Park 1197.

MISS NORA CREINA.
"NORA'S RESTAURANT,"
47, Gerrard-street, W.C.2.

MADGE GOODALL.
High Diver and Exhibition Swimmer.
Pleasure Pier, Shanklin, I. of W.

MISS HERO DE RANCE.
Composer.
35, Clifton-gardens, W.9.
'Phone: Padd. 1471.

RICH and GALVIN.
Nov. 2,
HIPPO,, MANCHESTER.

MR. LESLIE CROWTHER.
Rehearsing for
"EXTRAS."
Direction, Barry Baldrick. Regent: 4939.

MR. HERBERT LEE.
"COCK-A-DOODLE-OO."
Nov. 2, Hippo., Derby.
6, Powis-square, W.11. Park: 1197.

HAROLD BREWER and
WINNIE in "Zip."
Nov. 2, EMPIRE, KINGSTON.

LAYTON and JOHNSTONE.
Nov. 2, LONDON COLISEUM.
Coms. to Reeves and Lamport.

"THE SILVER FOX"

At the St. Martin's.

An Exposure of Five Egoists in Three Acts. By Cosmo Hamilton. Freely adapted from a Play by Ferencz Herzoeg. Presented by P. C. Productions, Ltd., at the St. Martin's Theatre, on Monday, November 2nd.

Edmund Quilter ... Lawrence Grossmith
Helen ... Frances Carson
"Frankie" Turner ... Edna Davies
Major Christopher Stanley ... J. H. Roberts
Captain Douglas Belgrave ... George Curzon

"The Silver Fox," which was produced at the St. Martin's on Monday night, is described as an exposure of five egoists in three acts. It is really a very witty, occasionally audacious, and always entertaining comedy which should repeat in London the success it has had in America. The situations are not new, but they have been treated so freshly that they have the air of being novel, and the characters, if almost entirely artificially drawn, are all thoroughly amusing. The whole thing is a delightful piece of artifice. Sometimes the farcical element is so noticeable that one wonders if the producer, Mr. Lawrence Grossmith, who has acted in the play in America and the Antipodes, would not have made it even more entertaining if he had allowed it to be played frankly as farce. But we have no complaints. Such amusing evenings in the theatre are rare enough in all conscience.

One can best tell the story by describing the five egoists. First there is Edmund Quilter, a successful novelist who sells because he writes the sort of gush that people want. It enables him to buy his pretty wife, Helen, all the things she needs. Helen is witty and charming, and her only object in life is to bring their friend, Christopher Stanley, with whom she is in love, to her feet. But Stanley is a poet (and the author has made one of the only mistakes in the play in trying to establish this fact by giving him some rather forced "poetic" talk at the opening of the play) and, although he adores Helen he looks upon her as an inspiration, a model of chastity and goodness. So to make him jealous she has an affair with a notorious co-respondent, Douglas Belgrave, who is the only really unpleasant egoist in the play. To complete the quintette there is also "Frankie" Turner, a most precocious young woman of eighteen who has made up her mind to be ready to step into Helen's shoes as soon as the crash, which she alone knows is inevitable, comes with Quilter. She is the most complete egoist of all of them.

It is Stanley who discovers that Helen has visited Belgrave's rooms. Being a man of honour he had been in Switzerland among the glaciers to recruit new strength to resist her feminine appeal, only to return to find that an unspeakable cad had become her lover. It was too much, he became cynical, and the harder he hit with his veiled denunciations the happier she became. To make him jealous was the first step towards the desired happy ending. Eventually, as no one else will tell her husband, she tells him herself of the affair with Stanley. The author has handled the situation here with great dexterity, and is to be complimented upon the happy way he has steered the note of comedy through these perilous shoals.

So Helen goes off happily to be divorced, leaving Stanley more bewildered and unhappier than ever. A year later the five egoists are brought together by his instrumentality, for he is concerned that Belgrave has not "done his duty" and married the woman he has disgraced. They meet in Quilter's house, which has been "vividly" redecorated by the preposterous "Frankie," whom, of course, he has married. Stanley then learns for the first time that Belgrave was merely a dupe to enable Helen to get her divorce and showing a belated discernment enables the curtain to go down on a happy ending.

There is no need to take the play seriously. It is just good artificial comedy with unusually sparkling dialogue and a subtle sense of fun. It was exceedingly well played by the whole company. Mr. Lawrence Grossmith, in playing Quilter, is repeating the performance he has already given in America. With a light, sure touch he keeps the part on the level of comedy, and the occasional lapses into farce help things along at moments when situations appear a little preposterous, for it reminds one that there is no need to take anything seriously. Miss Frances Carson has a fine opportunity as Helen, and throughout the play she acted brilliantly. Mr. J. H. Roberts has not been so happily served, for the poet was sadly deficient in humour. It was a good performance, and such ease and grace as he always suggests in his acting are a pleasure to watch. Miss Edna Davies gave a capable idea of the part of "Frankie," but in expressing the archness of the character some of the tricks of the trade were a trifle too apparent. Mr. George Curzon completed the cast by an excellent performance as Captain Belgrave.

Poems of Circus and Stage.

"Thyrea," John Ferguson's collected sonnets, which include several admirable poems of circus and stage, has just been issued by Melrose in a thirteenth edition. This volume, which is sold at five shillings, has been enlarged by the addition of new sonnets. Among these, the most appealing, perhaps, are those dealing with the tragedies of an infant tumbler who becomes "The Human Frog" and a performing horse who is sold to a milkman.

(*Photo by Fielding.*

TOMMY MOSTOL.

Concluding with his production "The Golden West," at Christmas, Tommy Mostol is producing "Dick Whittington," at the Queen's Theatre, Dublin, for a six-week season. Following the Pantomime, rehearsals begin immediately for his new production---to be produced on the Moss tour---entitled:

"LOVE, HONOUR AND OH BABY!"

THE "BURNING" QUESTION!

"WHERE DOES THE CANDLELIGHT GO?"

(WHEN YOU BLOW IT OUT).

THIS COMEDY SONG FOX-TROT
WILL BE THE
"FLAMING RIOT"
OF EVERY PANTOMIME.

REMEMBER!!

We gave you your "Big Winner" last year in "OGO-POGO."

NOW! Fan the flame of success by featuring "WHERE DOES THE CANDLELIGHT GO?"

LAREINE & Co., Ltd.,
11, NEWMAN ST., OXFORD ST., W.1.
TEL: MUSEUM 2584.

"LIONEL AND CLARISSA."

At the Lyric, Hammersmith.

By Isaac Bickerstaffe. Music by Dibdin. Revived at the Lyric Theatre, Hammersmith, Wednesday, Oct. 28th.

Sir John Flowerdale ... Herbert Waring
Colonel Oldboy ... Nigel Playfair.
Lionel ... Wilfred Temple
Harman ... Ivan Samson
Mr. Jessamy ... Rupert Bruce
Jenkins ... C. Hayden Coffin
A Manservant ... Julian Browne
Clarissa ... Olive Groves
Lady Mary Oldboy ... Lottie Venne
Diana ... Stella Seager.
Jenny ... Nadine March
A Maid ... Joan Pitt Chatham

No play has provoked sharper conflict of opinion than "Lionel and Clarissa." On the strength of it and one or two of his other works, Mrs. Inchbald put Bickerstaffe only second to Gay, and a critic writing in the "Dramatic Censor" in 1811 found it both "merit-fraught and moral." Whereas Oxberry, in his British Theatre, can see nothing good in it, and Cuthbert Shaw, who pilloried the author in "The Race," talks of his "sing-song Muse" and hints in a verse with a sting in its tail that nobody but "printers and their devils praise his wit." Looking back, we see that "Lionel and Clarissa" was well enough thought of by the public to hold the stage on and off from 1768, when it was produced at Covent Garden, until the middle of the nineteenth century and, coming to last Thursday night, though there may have been printers and their devils too in the Lyric, Hammersmith, there can scarcely have been so many as to account for all the long and loud and frequent outbursts of laughter.

What it all comes to is this, as we see once more: the play is one thing: the way it is played another. A revival two years or so ago by a good London Company of amateurs left the impression of a mildly pleasing entertainment in which most of the credit was due to Dibdin's music. At the "Lyric" Mr. Nigel Playfair has made another thing of it altogether, by means of newly-arranged—and some entirely new—music, delightful dresses and picturesque scenery, his own particular "producer's" genius, and a company including himself, Miss Lottie Venne, Mr. Herbert Waring, and Mr. Hayden Coffin, besides others who may be trusted not only to get all that may be got in the way of wit and humour out of the words set down for them, but to impart a richness of their own. To hear Miss Venne in the character of the languishing fine lady remark with hands and eyes upraised in horrified amazement, "What! fight a friend of Lady Richleigh's!" was an education in itself in 18th century morals and manners. And, by the way, the welcome given to Miss Venne at this, her appearance (as Mr. Playfair happily put it) in the St. Martin's summer of her days, held up the progress of the play for a couple of minutes.

Garrick gave a version of his own at Drury Lane in 1770, and called it "The School for Fathers," a better title than "Lionel and Clarissa," which tells nothing. Nobody to-day is likely to read moral lessons into the story of two girls taking their matrimonial affairs into their own hands and out of those of their parents. Thin, it may be, but it serves. The best of it is the scene where Oldboy unconsciously but actively aids and abets the abduction of his own Diana by her masquerading lover Harman. It seemed wonderfully fresh and well-made on Thursday. What was better still was that a good deal of human nature came out in the unfolding of the characters.

Bluff, free-living Colonel Oldboy, acted by Mr. Playfair in richly humorous vein is one of those English types that persist so long on the stage that there must be truth in it. Fops, like Jessamy, so divertingly drawn by Mr. Rupert Bruce, don't tend to disappear, on the evidence of Oxford trousers. Miss Lottie Venne has been spoken of already. Her Lady Mary is delicious comedy all through. The young members of the cast did well. They managed to look right in their 18th century dresses, in itself no mean feat. The best singing came from Mr. Wilfred Temple, and to him fell one of the most charming songs in the whole opera in Lionel's "O talk not to me of the wealth she possesses." But the singing of the ladies, Miss Olive Groves, the Clarissa, Miss Stella Seager, the Diana, and Miss Nadine March, who made a striking success in the part of a lively and independent-spirited maid, was very pleasing, too; and Mr. Ivan Samson put his baritone to effective use in Harman's songs. There is no need to tell with what distinction Mr. Waring played Clarissa's father, Sir John, or how sympathetic a figure was everybody's friend, Jenkins, as drawn by Mr. Hayden Coffin.

The play had the warmest of receptions, in which Mr. Alfred Reynolds, the conductor, and arranger of the music, and Mr. Norman Wilkinson, the designer of the scenery and costumes and so forth, shared on equal terms with the company. There is no doubt it has come to stay.

The last scene of all, where the stage-ful turn to dancing a minuet to the tinkle of a triangle and a harpsichord set by the footlights is surely one of the "minor embellishments" admitted to by the producer. Though this was a major one. But is Lionel's allusion to "his Master's Voice" when Sir John, concealed in the wardrobe, sings "Tom Bowling," an inspiration or an oversight? In either case it must be retained. The house roared again. It was the hit of the evening.

SIR J. MARTIN HARVEY.
All coms.,
115, Baker-street, W.1.

SIR FRANK BENSON.
All communications to "Era" Office.

MR. LEONARD SHEPHERD.
DISENGAGED.
"Merivale," Chase Ridings, Enfield, N.

MR. F. W. PURCELL.
Address all coms.,
Hurst House, Regent's Park-road, N.W.1.

MR. WILFRED E. SHINE.
"The Jeffersons," "The Optimist."
On tour. P.A., Winter Gardens, New Brighton.

FRANK FORBES-ROBERTSON.
Own Company.
178, Shaftesbury-avenue, W.C.2.

MR. BRANSBY WILLIAMS.
Nov. 2, DETROIT; Nov. 9, Buffalo. Address, "Broombank," Selsey, Sussex.

MR. GEORGE CLARKE.
"Records."
Nov. 2, Newport.

MR. CHARLES LAKE.
Mr. Charles Doran and his Shakespearean Co. Nov. 2, Grand, Croydon. Address, 24, Chandos-street, W.C.2.

MR. SEYMOUR OWEN (Peggy).
Address,
c/o "The Era."

MARTIN ADESON.
132, Cavendish-road, S.W.12.
'Phone: 2701 Streatham.

MR. GEO. E. CARLETON.
General Management. P.A., 119, Melfort-road, Thornton Heath, Surrey.

MR. & MRS. GRAHAM MOFFAT, and MISS WINIFRED MOFFAT.
The Warren, Sandhurst, Berks.

MR. and MRS. CHALMERS MACKEY. Own Tour. Address, "Rostrevor," Poulton-le-Fylde, Lancs.

MR. CHARLES BOULT.
Disengaged for Management.
80, Spencer-avenue, Rock Ferry, Cheshire.
'Phone: 261 R.F.

MICHAEL SHERBROOKE.
20, Sandwell-mans.,
West Hampstead, N.W.6.

MR. W. S. PERCY.
"KATINKA" CO.
Open for Panto.
Coms., DENTON & SLATER.

MR. W. H. GARBOIS.
Neilson-Terry Company.
Nov. 2, COURT, LIVERPOOL; Nov. 9, Princes, Bristol.

MR. HARRY BRISTOW.
Stage Manager.
LIVERPOOL REPERTORY.
PLAYHOUSE, LIVERPOOL.

MR. ARTHUR KNIGHT.
General Manager and Producer.
Raynor Rep. Co

GODFREY CLARKE.
Yokel Character Comedian.
68, Golborne-road, N. Kensington, W.10.

MR. NEIL KENYON.
Address,
c/o "The Era."

MR. BILLY BENNETT.
November 2,
LONDON COLISEUM.

MR. FRED DUPREZ.
THE PALLADIUM.
51, Drewstead-road, S.W.16.
'Phone: Streatham 4972.

MR. FREDDIE FORBES.
The Natural Irresponsible.
D. Tom Arnold.

BILLY LEONARD.
"FIVERS."
ON TOUR.

MR. FRED GROVE.
Address,
50, Gresham-road, Brixton, S.W.9.

CRAIGHALL SHERRY.
The Anmer Hall Comedy Co.
A.D.C. THEATRE,
CAMBRIDGE.

MR. TEX McLEOD.
Nov. 2, VICTORIA PALACE and CAFE DE PARIS.
Agents, Reeves and Lamport.

TOURING COMPANIES.

Per Inch ..... 7s.
7½ per cent. Less for 13 Insertions.

MR. WM. L DOBELL WITH REPERTOIRE (48th YEAR).
LA COMEDIE ANGLAISE.
Nov. 5 (3), New Cinema, Thurles.
Nov. 9 (week), Town Hall Cinema, Tipperary.
P.A., Christie House, Staple Hill, Bristol.

ERNEST DOTTRIDGE'S ENTERPRISES.
"DAILY DOINGS."
Gigantic business at Liverpool, Stockport, Burnley.
Refer Management.
Vacant Dec. 21, 28, Jan. 25.
Address:
ERNEST DOTTRIDGE, "Mayfield," Wood-street, St. Annes-on-Sea.

D'OYLY CARTE OPERA COMPANY.
Artillery Theatre, Woolwich.
Lyceum Theatre, Edinburgh.
All enquiries in connection with the above company, and applications for permission for amateur performances of the operas by Sir W. S. Gilbert and Sir Arthur Sullivan, can be made direct to
R. D'OYLY CARTE,
Savoy Hotel, London, W.C.2.

THE MOODY MANNERS OPERA COMPANY, LIMITED
(Founded 1897.)
Mr. Charles Manners, Managing Director.
The above company will be happy to offer their services and effects gratis (together or separately) to any legitimate attempt to found a National Opera Company.
Permanent address: The Moody-Manners Stores, The Hyde, Hendon, N.W.9.

BUSINESS MANAGERS.

MRS. J. H. SAVILE,
PERTH THEATRE.
All communications to be addressed as above.

DRAMATIC CARDS AND ENTERTAINERS.

GODFREY CLARKE.
Yokel Character Comedy.
68, Golborne-rd., N. Kensington, W.10.

MISS TILLY FOULDS.
DISENGAGED.
Comedy and Character (new and old).
21, Rutland Street, N.W.

MISS RUBY HELDER
Teaches the Art of Singing.
For particulars, please write
11, Edith Grove, S.W.10.

IRENE DIGBY, Streatham 3664.
Soprano or combination of artistes.
139, Hopton-road, S.W.16.

AUTHORS AND COMPOSERS.

ALL classes of Music, Vocal, Fox-Trots, Waltzes, etc., composed, transposed and syncopated by P. WILKINSON, 26, Newman-terrace, Gateshead, Co. Durham. (Write or call).

ERNEST DUKINFIELD'S Sole Right Songs, Acts, etc.
"Inglenook," Styal-road, Gatley, near Manchester. Tel: 207 Gatley.

ERNEST DUKINFIELD'S Melodies, Invid. Music, Band Parts.
Best work only. Band Books.
Address above.

ERNEST DUKINFIELD'S Part Rights, Soldier, Sailor, Police, Dude, Dame, Curate, etc. Words and Piano, 2s. 6d. each, or three for 6s. Stamp for list. Address above.

LAUGHING GAGS for 1926.—FORTUNE'S BOOK of New Yelling Comedy Material, New Gags, Patter, Monologues, Snappy Stories, Crosstalk, Acts, etc., for Singles, Doubles, Concert Parties, 2s. 6d. Stamp, new Song List.
FRED FORTUNE,
London's Novel Author,
8, Clapham-road, Islington, N.1.

MELODIES Composed, full Piano Part, 3s. 6d.; Band Parts, 5s. (10), 7s. (14). WESTERN, 38, Ramsey-road, South Acton, W.3.

MISS DAISY JAMES,
EVERYBODY'S FAVOURITE.
This week, EMPIRE, KILBURN.
Coms., 65, Sudbourne-rd., Brixton Hill, S.W.
'Phone: 2115 Brixton.

ALF. GREEN and Wallie Gale. Composers and Lyric Writers; specialists in syncopation, original fox-trots, songs, transposing, etc. All offers executed, large or small. Interviews by appt. in town. All coms., 93, Langhorne-rd., Dagenham.

PROFESSIONAL APARTMENTS.

BLACKPOOL. — Mrs. Fawkes, 28, Milbourne-street. Professional apartments; piano; bath and lavatory.

GREAT YARMOUTH.—Homely, comfortable Apartments, bed and bed-sitting rooms; terms moderate; 3 minutes Regent, Royal and Aquarium Theatres. 20, Nelson-road North.

LONDON, N.W.1. — MRS. G. A. McWILLIAM, "Glengarry," 19, Camden-square. Rooms, well furnished; gas fires and rings; electric light; every convenience. 'Phone: North 3405.

LONDON, S.W.—Addison House, 6, Balham-hill. Tel: Battersea 1709. Bed-sitting rooms, fitted gas fires, double and single; use of reception rooms; piano, bath, etc.; excellent cooking; cars and 'buses pass the door; convenient to West End and all parts.

NEWPORT (Mon).—Superior Aparts.; sitting and bedrooms; combined; h. and c., b.; near theatre; moderate. Mrs. Lea, 8, Victoria-place.

LONDON, N.16.—6, Aden-grove, Stoke Newington. Bedrooms or comb. sitting; piano; every comfort; from 15s.

ST. WINIFRED'S COLLEGE.
BROXBOURNE, HERTS.
BOARDING SCHOOL (Boys).
For Health, Education, Diet, Sports, etc.
15 miles from Liverpool Street.
Fees from 14 Guineas per term (inclusive).
Write SECRETARY.

ROUNDABOUTS, SWINGS, SHOWS, ETC.

THE LONDON COUNTY COUNCIL invites TENDERS for the privilege of placing roundabouts, swings, shows, etc., on Blackheath, Hampstead Heath and Wormwood Scrubs on Bank Holidays during 1926. Tenders must be on official forms, to be obtained from the Chief Officer of the Parks Department, The County Hall, Westminster Bridge, S.E.1. Persons applying for forms must enclose a stamped addressed foolscap envelope
Tenders, marked "Tender for Holiday Licence," must be received by the Clerk of the Council at the County Hall, Westminster Bridge, S.E.1, not later than 4 p.m. on Tuesday, 1st December, 1925. No tender received after that time will be considered
The Council does not bind itself to accept the highest or any tender.
MONTAGU H. COX,
Clerk of the London County Council.

BALLET Shoes in black or white, canvas tops, with leather soles, 48/- per doz. pairs; sample pair, post free, 4/6. Also Black Glacé Kid, ankle strap, baby shoes, 9/6 per pair. Also Cotton Tights, any colour, 42/- dozen pairs; sample pair, post free, 3/9.
WATTS, 39, Oxford-road, Manchester

Scale of Charges for
WANTED ADVERTISEMENTS.

THEATRES, COMPANIES, ARTISTS, AND MUSICIANS, &c., WANTED.
ALSO MISCELLANEOUS ARTICLES FOR SALE.

THREE LINES ..... 1s. 6d.
EACH ADDITIONAL LINE (PREPAID) ..... 9d.
DISPLAYED LINES, EACH ..... 1s. 0d.

ARTISTS, MUSICIANS, and OTHERS SEEKING ENGAGEMENTS.

THREE LINES ..... 1s. 0d.
EACH ADDITIONAL LINE (PREPAID) ..... 6d.
DISPLAYED LINES, EACH ..... 9d.

This Scale does not apply to Displayed Advertisements, the rate for which is 7s. per single col. inch.

For the convenience of advertisers, Replies to Advertisements are received. They will be forwarded by Post on application.

LATEST TIME FOR RECEIVING ADVTS. TWELVE NOON TUESDAY.

Advertisers and Subscribers are requested to forward cheques or Postal Orders in payment of their advertisements, crossed "National Provincial Bank, Ltd." Remittances should be made payable to "The Era."

Address: 35, Wellington Street, Strand, London, W.C.2.
'Phone: Regent 4546 and 4547.
Wires: "The Era, Rand, London."

COMPANIES WANTED.

ALWAYS FIRST under Companies Wtd.

WANTED, First-class Attractions.
COUNTY THEATRE, BEDFORD.
Twice nightly, Nov. 30, Dec. 14, Mar. 22, 29.
Once nightly, Jan. 4, Feb. 8, 15, 22.

GRAND THEATRE, LUTON.
Twice nightly, Dec. 7, April 19.
Once nightly, Jan. 25, Feb. 22, April 5.

NEW THEATRE R., INVERNESS.
Once nightly only, March 15, 29, April 5.
E. GRAHAM FALCON,
Carlton House, Bedford.

H. W. ROWLAND'S BOOKING OFFICES.

WANTED, High-class Attractions,
D.P. THEATRE, EASTBOURNE,
Dec. 14, Jan 11, Feb. 1, 15, 22.
GAIETY THEATRE, HASTINGS,
Jan. 25, Feb. 8,
PLEASURE GARDENS, FOLKESTONE,
Dec. 7, Jan. 4, Feb. 1.
HIPPODROME, MARGATE,
May 31, June 14, 21 (?), 28, July 12.
THEATRE ROYAL, WORTHING,
July, August, and September, 1926.
London Representative, O.H., Blackpool.

Apply, 24, Chandos-street, W.C.2.
Regent, 1178. Topobill, Westrand, London.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies
For the Following Dates,
Once Nightly Only:—
December 14th, March 29th.
April 12th onwards.
All communications:
J. H. CURRY, as above.

WINTER GARDENS, NEW BRIGHTON.
WANTED, Jan. 25, Feb. 15, March 1 and onwards, with exceptions.
Only First-class Attractions Entertained.
A. DOUGLASS,
Winter Gardens, New Brighton.

GRAND THEATRE, OLDHAM.
WANTED Known.
Vacant.
Musical Attractions preferred,
Feb. 1, 22, March 1, 29,
April 5, 12.
Address:
ERNEST DOTTRIDGE, "Mayfield," Wood-street, St. Annes-on-Sea.

PRINCE OF WALES THEATRE, GRIMSBY.
WANTED, Companies
For the Following Dates,
Once Nightly Only:—
December 14, February 22.
March 22, 29, April 12, onwards.
All communications:
J. H. CURRY, as above.

HER MAJESTY'S THEATRE, WALSALL.
WANTED, FIRST-CLASS ATTRACTIONS once or twice nightly, for December 14th (Four nights, Thursday and Friday occupied by Amateur Society). December 21st, December 28th, January 4th. March 1st, and onwards excepting April 5th. Apply W. J. Andrews, as above.

OPERA HOUSE, KIDDERMINSTER.
WANTED, Once Nightly Musical Attraction. Dec. 7, 14, 21.
All com., FRED DRY as above.

THEATRES WANTED.

"THE PRIVATE SECRETARY."
WANTED, Jan. 18, 25, Feb. 1, 8, March 22, Apprpiplp 5 and 12.

AVERY HOPWOOD'S new Comedy, "BACHELOR HUSBANDS."
WANTED, Nov. 2, 23, Dec. 7, 21, 28.

MRS. BRANDON THOMAS'S COMPANY,
"CHARLEY'S AUNT."
Feb. 15. March 29.

"PADDY, THE NEXT BEST THING."
WANTED, Oct. 29 (three nights), Dec. 28; Jan. 18; Feb. 8, : 15, 22.

By arrangement with Robert Macdonald.
"PEG O' MY HEART."
WANTED, Jan. 4, 11, 18; Feb. 1, 8, 22.

Address, CECIL BARTH, 37, King-street, Covent Garden, W.C.2.

Bookings include All Leading Theatres.
"THE OPTIMIST."
"THE JEFFERSONS."
No. 1 Company,
including Wilfred Shine.
Production and company direct from the Regent Theatre, London.
WANTED, Nov. 16 and 23.
A. DOUGLASS,
Winter Gardens, New Brighton.

THEATRES WANTED.

WANTED, Dates, Xmas and onwards, the successful Domestic Comedy,
"Bringing up Father,"
In 4 acts.
CONNIE EDISS
CONNIE EDISS
CONNIE EDISS
in her original Creation of Mrs. Jiggs.
GEORGE BARRETT
GEORGE BARRETT
GEORGE BARRETT
late Principal Comedian from Drury Lane Gaiety Theatre, &c., as Michael Jiggs.
A first-class Company and Production.
A Sure Box Office Attraction.
Laughter and tears.
Tour under the direction of George Barratt and Alexander Loftus.
Address, re dates, to Mr. Barry O'Brien, 18, Charing Cross-road, W.1.

ARTISTS WANTED.

WANTED, Principal Girl, not higher than 5ft. 3in. Also Captain and Mate, with funny acrobatic speciality, and Six Ladies for Chorus, height 5ft. Apply Tommy Mostel, 1, Cecil Court, St. Martin's-lane, W.C.2.

WANTED, Ladies' Train for panto-mime engts. Apply, FRANK PERRY'S Agency and School of Dancing, 145, Wardour-street, W.

WANTED DANCERS for Panto. Revue to follow; High Kicks and Ballet. Apply personally. NINI ESPINOSA, 39, Gerrard-street (Basement), W.1. Mornings.

WANTED, engagement by character actor; exceptionally good feeder; good singing voice, baritone; at liberty to run through Christmas. Offers, 7, Stansfield-street,, S. S., Blackpool.

WANTED, Comedians for semi-professional Concert Party. Letters only. L. J. N., 83, Lopen-road, Edmonton, N.18.

ARTISTES' WANTS.

WANTED, Monday onwards, by CISSIE and MARION ROZE. Brilliant musical act. Ten instruments. Acknowledged the cleverest little pair of instrumentalists before the public. 4ft. 9ins. of extraordinary talent. Juvenile appearance. A decided novelty. Communications, "Beachholme," Erroll-road, Hove.

WANTED Known, Percy Curry, Comedian, liberty for Panto. H. refs. Sing, dance, patter. Albion Hotel, Sunderland.

MUSIC HALL ARTISTS' WANTS.

WANTED by Bandani original one-man Band, Nov. 9th or later.—10, Henry-street, Blackburn.

WANTED Monday next, The Bellinis, sensational equilibrists and aerial gymnastic speciality; also vacant Nov. 16, 23, 30.—Wire for Monday to Springwood House, Littlemoor, Pudsey, Leeds. Distance no object. Also vacant for first-class circus or carnivals for Xmas and New Year.

PANTOMINE ARTISTES' WANTED.

WANTED, Partner Pantomime, £100 half, £50 quarter share; everything ready; join at once. Negotiating Production Panto. 8, George-street, Langley Park, Durham.

CIRCUS ARTISTS' WANTS.

WANTED Known, ROLLO, assisted by Miss Lilla, on the High Rope, Nouveau Cirque, Paris, until further notice.

STAFF WANTS.

WANTED, position as Manager by well-known man, at present in West-End London Hall, but desirous of change; nine years in Scotland's Premier Music Hall, and seven years' London experience.
Box 568, "The Era."

WANTED Known, Cinema Manager (resident or otherwise), of good social status, desires change to good-class Cinema, where more scope for ability.
Irreproachable references, including present employer, given on receipt of a bona-fide reasonable offer; strict confidence assured. Box 611, "The Era."

WANTED Known, well-known West-End Manager desires engagement, Town, Provinces, or Tour; over 20 years' experience, front and back; good producer and disciplinarian; unexceptionable references. Box 621, "The Era."

WANTED by superior person situation in a Cinema as Attendant; is reliable and good pianist. Box 676, "The Era."

WANTED Known, Joiner with nearly 20 years. ref, carpenter, stage manager, seeks engt., resident or tour. Meadows, 1, Binfield-road, S.W.4.

MUSICIANS WANTED.

WANTED, first-class Violin-Saxophonist (Alto and Soprano) for well-known dance band. Apply DAVISON, 97, Mortimer-street, W.

WANTED, for Band of Permanent Forces of Canada, good first Cornet Player; excellent opportunity for young man leaving Imperial Army. Apply, by letter only, Box 941, HAWKES & SON, Denman-street, Piccadilly Circus, W.1.

WANTED Known.
If YOU haven't a library, USE OURS.
24 Trios 2/9, 38 Trios 4/-, 50 Trios 5/-.
Satisfaction guaranteed.
UNIVERSAL MUSIC AGENCY,
22, Great St. Andrew-street, W.C.2.

WANTED, for enlistment Royal Corps of Signals, Soloists to double wind and string instruments, also Pianist. Tradesman's rates of pay. Extra band pay and engagements. Permanent Station.
Apply MUSICAL DIRECTOR,
Royal Corps of Signals,
Catterick Camp, Yorkshire.

WANTED Known, Treatise on Conducting (12,000 words), 1s. 8d. Invaluable to progressive M. D.'s and Bandsmen. E. R. COOPER, M. D., 23, Beech-ave., Blackpool.

WANTED IMMEDIATELY FOR CINEMA.
DOUBLE HANDED MUSICIANS.
STRAIGHT AND JAZZ (STATE IF VOCALISTS).
PERMANENCY TO RIGHT MEN.
ALL LETTERS ANSWERED.
PHOTO, PARTICULARS and LOWEST TERMS TO
BOX 675, "THE ERA."

WANTED for Xmas Eng., Violiniste, Celliste, Pianiste and Drummer (ladies). Seaside hotel; live in. Box 674, "The Era."

WANTED IMMEDIATELY.
PIANO-ACCORDIONIST,
SPANISH-GUITARIST, and
VIOLINIST.
Audition to-day (Wednesday), 3 p.m.
BOND, Room 5, Bedford Head Hotel, Maiden-lane, W.C.

WANTED, Violinist, leader, 6 mats. and evenings. Terms and refs to M. D., Grand Cinema, Lincoln.

MUSICIANS WANTED.

PIENA HOUSE.

WANTED, 100,000 MUSICIANS TO TAKE ADVANTAGE OF OUR OFFER OF 25 PER CENT. DISCOUNT OFF OUR ORCHESTRAL MUSIC.
THIS WEEK'S SPECIAL OFFER.
TWENTY PIECES FOR FULL ORCHESTRA, POST FREE
ONE GUINEA.
INCLUDING TWO OVERTURES BY ZERCO, AND SMETSKY; NINE INCIDENTALS BY MARIE SAUCHEY, DYSK; FOUR DRAMATICS; ONE SYMPHONIE POEM BY FCAFFOLA; FLOWING NUMBERS BY FEVRIER, FAUCHEY, &c.; TWENTY EXTRA PIANOS, 7/6 COMPLETE; EXTRA STRINGS, 2d. EACH.

SPLENDID REHEARSAL ROOMS.
ALL-DAY SERVICE.
Use of Piano.
PATENT SELF MUSIC BINDERS.
Mending Tapes,
Music Paper of All Kinds.

DANCE, CINEMA, OR CONCERT BANDS
and
SOLOISTS SUPPLIED.

MAURICE PIENA, LTD.,
PIENA HOUSE,
West-street (Cambridge Circus), W.C.2.
'Phone: Ger. 7236.

WANTED, first-class 'Celliste, ladies trio. Cafe. Double drums or Banjo pref. but not essential. All partics., M. W., 4, Bellstone, Shrewsbury.

WANTED, first-class 'Cellist for cinema trio. Hours from 2.15 till 10.30; 2 hours for tea; ½-hour interval during evening performance; no Sundays. Applicant must be thoroughly acquainted with Tavan—Alder—Mouton arrangements, etc. Salary, £6 weekly. Permanency for the right performer. Audition essential. State age. Apply M. D., Scala, Elmgrove, Portsmouth, Hants.

WANTED, good 'Cellist for trio. Xmas. 12 days. Live in. Solos.—Hardy, M.D., Cleveleys Hydro, Blackpool.

WANTED, first-class E flat Alto Sax. Player, well up in jazz music, for Revue Band. Long tour to right man. Terms, photo, etc., A. Miles, Palace, Salisbury. Next, Palace, Swansea.

WANTED, commence Monday, Rep. Violin, good sight reader essential, continuous 6.30 to 10.30. State age, terms, and refs., to Cyril Getliffe, Palace, Retford.

WANTED, Orchestral Drummer with full kit for evenings only. State terms.—Manager, King's Picture Theatre, Exmouth.

BOROUGH OF RAMSGATE.
WANTED, Small Orchestra
for Summer Season, 1926 (10 weeks).
Application forms and conditions of Tender may be obtained from
The Entertainments Manager,
Albion House, Ramsgate.

WANTED Known. Est. 1890.
THE LONDON MUSIC LENDING LIBRARY.
ALGERNON CLARKE, Proprietor.
The LARGEST, BEST, and CHEAPEST CINEMT LIBRARY. Music selected to suit all films by EXPERTS FREE OF CHARG'S. Specimen parcel: Orchestra, 3s.; Piano, Solo or Trio, 2s. 6d., post free. Send your suggested Lists of Music, as we have 20,000 pieces in stock.
Musicians and Vocalists Wanted to Register for Engagements.
28, Lonsdale-road, Barnes, S.W.13.
'Phone: Riverside 1566.
Nr. Hammersmith Station and Bridge.

WANTED AT ONCE
Exp. VIOLIN.
showman, dance and straight.
J. Powers, 18, Naseby-road, Luton.

WANTED, good 'Celloist for cinema. State terms, when can commence, refs., full pars., and if willing to give audition. Apply J. Dawson, The Ferns, Woodlands-road, Camberley, Surrey.

WANTED, Amateur Vocalists and Musicians.—M. D., 2, Dorset-road, Merton Park, S.W.19.

WANTED, 'Cellist (male), 6 mats and evenings. Terms, etc., to M. D., Grand Cinema, Lincoln.

WANTED, Brilliant 'Cellist, café and cinema, approx. 44 hrs. weekly, £7 15s. State age, send photo (which will be returned) to H. Bolton, 10, Richmond-avenue, Sedgley Park, Manchester.

WANTED, 'Cellist, evgs. only Cinema, £3 10s.; also Clarinet doubling Sax. for Cinema open Nov. 16th, evgs. only, once nightly, £3 10s. State age, full partics., also whether sharp or flat pitch, to M.D., 2, Brentford-street, Moston, Manchester.

WANTED KNOWN, EASTON'S MUSIC LENDING LIBRARY; CINEMAS, ETC. NO REPEATS FOR SEVERAL WEEKS. MODERATE TERMS. "ELMWOOD," ATKINS-ROAD, CLAPHAM PARK, S.W.12 'PHONE, STREATHAM 950.

JAY'S MUSIC LENDING LIBRARY.
WANTED KNOWN.
ON HIRE.
Latest and Best Cinema Music.
Lowest terms.
CALL OR WRITE.
Address:
60, Linden-ave., Kensal Rise, N.W.10.

WANTED, Dance Band of Four, Violin, Saxo., Piano, and Drum, for Cleethorpes. Three months guaranteed, to open Nov. 11. Audition Kingsland Empire Cinema, Dalston Junction, 10 a.m. Thursday.

WANTED, an E flat Alto Saxe. (Jazz), sight reader. Average three nights per week. Write 1, Carter's-lane, N.4.

WANTED, VIOLINISTS, able to lead, for small cinema engagements town and country, call with violin, UNIVERSAL ORCHESTRAS, 22, Gt. St. Andrew-street, Shaftesbury Avenue, W.C.2.

WANTED, Pianist, immediately, must be first-class man, for Jeffries Rialto orchestra playing at Marine Gardens Ballroom, Portobello, Edinburgh. All interested meet Jeffries, 14, Archer-street, London, Friday, 6th November, between 11 a.m. and 2 p.m. Good contract.

WANTED, Pupils to train for panto. and revue. Gipsy Woolf, 47, Gerrard-street, Shaftesbury-avenue.

WANTED, Lessons on Saxophone from expert saxophonist wanted. Write Box 664, "The Era."

MUSICIANS' UNION.
WANTED, Musicians who contemplate taking engagements in Coventry, before accepting, to communicate with Mr. P. Lynes, Secretary, Musicians' Union, 35, Church-lane, Stoke, Coventry. Dispute in progress.

MUSICIANS' WANTS.

WANTED Known, Musical Director, brilliant violinist, late leader, etc., principal Symphony Orchestras, invites Box 648, "The Era."

WANTED Known, WALTER SCOTT, Musical Director (Piano-Baton), at liberty. Address: 51, Beaufoy-road, Plaistow, E.13.

WANTED Known, first-class Musical Director (Violin Leader and Soloist), at present engaged high-class cinema, desires change. Exp. any business and artistic performer. Ex. library. Musical Director, 6, Scholes-rd., Jackson Bridge, Huddersfield.

WANTED Known, Musical Director (Violin) and Rept. Violin (double 'Cello), liberty to join Cinema on wire, any distance, own library, experienced. Duo, 45, Devonshire-rd., Chorley, Lancs. Experienced in stock.

MUSICIANS' WANTS.

WESTBOURNE PARK STUDIOS AND AGENCY.
Woodfield-road, Paddington, W.9.
'Phone: Maida Vale 2515.
'Bus 28, 31, 46, or three minutes from Westbourne Park Station.
Licensed annually by L.C.C.

Lessee and Manager, WILFRED E. BOYCOTT (late Manager for Fritz Kreisler, seven years).

WANTED Known, MAUD RISELEY, A.R.A.M., Violinist and Mus. Director, holds Orchestral Classes daily for all instruments at above Studios.
Special afternoon classes are being held, 2-4 o'clock, for instruction in fitting and playing to films.
Music from large library lent for home study.
Cinema experience given and engagements provided. Over 50 late members now in good engagements. Three were accepted for Liners after one term's tuition.

VIOLIN and PIANO LESSONS.
Inclusive terms quoted for combined private lessons and classes.

SPECIAL NOTICE.
The classes are held in our own fully equipped Rehearsal Hall, on Stage 22 by 24 feet, with Grand Piano.
Owing to recent placing in good positions of 11 members of our classes, we have now vacancies for Violinists, Pianists, and 'Cellists, and other instruments.

ORCHESTRAS and ARTISTS PROVIDED.
Wanted Known, excellent Bandolinist open for dance engagements.
All communications to
W. E. BOYCOTT.

WANTED, re-engt. by good 2nd Violin, thor. expd. theatre or variety. VIOLINIST, 87, West Parade, Spring Bank, Hull.

WANTED, engagement by good Violinist Repet.; young, good strong tone; exp., etc. Box 639, "The Era."

WANTED Known. Violiniste and Pianiste, experienced, refined musicians; open to joint engagement; high-class hotel preferred; can provide trio; library. Box 638, "The Era."

WANTED Known, SYLVIA HARTLEY, Violinist, at liberty; deputising or permanent. 12, Bedford-place, W.C.1. 'Phone, 1551 Museum.

WANTED by exper. Dance Violinist, young, smart, evenng. eng. or deputising. 22, Arica-road, Brockley, S.E.4.

WANTED, engt. by Violinist, 1st or Repet. Address: 129, Selhurst-road, S. Norwood, S.E.25.

WANTED KNOWN, VIOLINIST DISENGAGED, M. D. CINEMA, FIRST-CLASS FITTING. LONDON OR SUBURBS. 'PHONE, WILLESDEN 3248. 86, CHICHELE-ROAD, CRICKLEWOOD.

WANTED by Violinist, engt.; good strong tone; cinema or dances; experienced. E. L .S., 9, Salisbury-row, S.E.17.

WANTED, engagement by thoroughly experienced Violin Leader, extensive library, and smart showman. Musical Director, 80, Shaftesbury-ave., W.1. Regent 1853.

WANTED, engt. by Viola or Violin; 10 years London hall; any distance. J. Elder, 125, Lavender-sweep, London, S.W.

WANTED, good strong repet. (violin), Lewisham district. State lowest terms. M.D., Box 663, "The Era."

WANTED, VIOLIN CONDUCTOR, with cinema experience.
Open Nov. 16th.
State age and lowest terms, twice daily, to Box 653, "The Era."

WANTED, Violinistes, 'Cellists, join orchestra practice Wednesdays; high-class works, view engagements. Don Lawrie, 44, Gloucester-terrace, W.2.

WANTED, Engagement by experienced Violinist. Evngs. London only. Address: 164, Askew-road, Shepherd's Bush, W.

WANTED, good Violinist and Dble. Drummer for Staff Band, Royal Marines. Apply DIRECTOR OF MUSIC, H.M. Royal Marines, Deal.

WANTED IMMEDIATELY for Cinema in Aberdeen, tip-top Violinist. Good salary to right man. State experience and salary required. Box 650, "The Era."

WANTED, engt. by experienced Violinist. F. ASBURY, 48, Broad-street, Sheerness, Kent.

WANTED KNOWN, M.D., VIOLIN OR BATON, Theatre, Pictures, Café, extensive library; at liberty at once, just concluded three years M. D. at Hippo., Wolverhampton. FRED YOUNG, Pupe House, Woodfield-avenue, Penn, Wolverhampton, or Hippodrome.

WANTED KNOWN, FIRST-CLASS DANCE VIOLINIST, just concluded contract, requires perm. in Dance business. Box 665, "The Era."

WANTED, Engt. by Violinist. Rept. Gent. Cinema. 6 yrs. exper. Steady, reliable. Very good refs. Box 673, "The Era."

WANTED, by Violinist, engt. Hotel, dance, etc. Just concluded similar engt. Box 670, "The Era."

WANTED Known, Violin M. D. with big library, showman interludes, vacant for Cinema, Hotels. Fit Pictures. State terms. Anywhere. Box 667, "The Era."

WANTED Known, an experienced Violiniste Leader is giving lessons in Trio and Orchestral Work to beginners who show decided talent. Those likely to fail not accepted. All pupils who have completed the course are now in good engagements. Advice given to all applicants. Apply Box 668, "The Era."

WANTED, re-engagement by a Leader-Violiniste as Leader or Rep.; fully exp. in London variety, super cinema. VIOLINISTE, 177, Adelaide-road, N.W.3.

WANTED, by VIOLINIST (can double VIOLA), engagement, any business, Leader or Repet.
H. VERNON, 28, Lonsdale-road, Barnes, S.W.13. Tel: Riverside 1566.

WANTED, engagement by Violin Repet, or Second; fine tone, experienced; anywhere. Mr. H. FOREMAN, 2, West Cliff Mount, Harrogate.

WANTED, Engagement, Violinist, any business; experienced. HARGREAVES, 53, Canterbury-road, Croydon.

WANTED, re-engagement by experienced Violinist (not leader). 25, Rose-lane, Holme Slack, Preston, Lancashire.

WANTED by smart young Violinist, just concluded engagement as leader Cinema Orchestra, engagement in Cinema, Café, or Dance Band. West London district preferred; terms moderate. Box 652, "The Era."

WANTED by Violiniste (Gold Medal), 'Cellist, Pianiste; London Cinema engagement; 8 years' experience; artistic fitting; £8 10s. Box 654, "The Era."

WANTED, engt. by young gent. Violinist, doubling Piano, Jazz or Straight. W. S. C., 34, Plashet Grove, East Ham.

WANTED Known, exp. Violinist dis. for deputising; cinema or dance. 2 County Grove, Camberwell, S.E.5. Tel: Brixton 1563.

WANTED Known, Jazz Violinist, syncopty, big tone, smart, seeks evng. engts. 62, North Side, Wandsworth Common.

MUSICIANS' WANTS.

THE CINEMA BUREAU.
The Old Establishment for thorough Orchestral Tuition.
To young musicians and others lacking orchestral experience.
We will turn your talent into money by making you capable of taking your place in an orchestra.
THE CINEMA BUREAU
have started, in addition to their Morning Classes, a Course of Evening Classes. Those who require Polishing Up and Bringing Out should come and see us about it at once.
WE CAN HELP YOU,
and also find you work as soon as you are qualified.
FREE AUDITIONS DAILY.
Mornings from 10.30 to 12.30 daily.
Evenings from 6 to 8.30, Tues. & Thurs.

WANTED KNOWN.
WE HAVE EVERY FACILITY FOR PROCURING ENGAGEMENTS WHEN PROFICIENT.
ORCHESTRAS, QUARTETTES, TRIOS & SINGLE INSTRUMENTS SUPPLIED AT SHORTEST NOTICE.
GOOD DEPUTIES ALWAYS ON HAND.
THE CINEMA EMPLOYMENT AND SALE BUREAU
(the recognised Bureau in the profession),
18, Cecil Court, Charing Cross-rd., W.C.2.
Gerrard 1414. REG. L.C.C.

WANTED, engt., by young Violinist; nine months' experience in leading London cinema. L. Sofier, 63, Vallance-road, E.1.

WANTED, engagement by thoroughly experienced Leader Violiniste; library; highest references. Edith L. Mainwood, G.S.M., 27a, Ravenstone-street, Balham, S.W.

WANTED, engt., by first-class Violinist Leader, fully exp., would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED by exp. violiniste-rept., engt., seaside, cinema, café or hotel; South Coast preferred. V. R., c/o Hollis, 10, Formosa-street, W.9.

WANTED, Known, Solo Violin Conductor, with own small orchestra of chosen first-rate instrumentalists, invites offers (London only); large up-to-date library; perfect fitting of films assured; long experience in first-class halls only; can be heard by appointment. Conductor, 8, Drappers-road, S.E.16.

WANTED, engagement second Violiniste or Rep.; four years' experience. Miss W. Sparrow, 7, Rushford-road, Crofton Park, S.E.4.

WANTED by experienced Violinist Conductor and Pianist, joint engagement. Can provide orchestra. Large library. Best references. Conductor, 20, Worcester-street, Gloucester.

WANTED, Engagement by first-class Violinist, exp. any bus.; round rich tone, exten. lib., tavans. Concluding one year and seven months' M.D. Cinema. Can open Mon. any distance. Wire best offer. Violinist, 43, Beedell-ave., Westcliff-on-Sea.

WANTED by experienced Dance Violinist (doubling G Banjo), even. engts. Young, smart.—26, Spencer-road, Tottenham, N.17.

WANTED by exp. young Cinema Violinist (not a scratcher), engt. lead or rep. Within an hour's journey from here. Victor Bernhardt, 30, Knoll-road, Wandsworth.

WANTED, engt. by young Violiniste with 6 months' cinema exp.; small salary for further exp. P. BERNSTEIN, 70, Hanbury-st., London, E.1.

WANTED, by exp. Violinist, doubling Alto Saxophone, and Clarinets (ex Guards), any business. 36, Dorset-street, W.1.

WANTED Known, the Violinist (double cornet) for every dance, odd nights; would join band. J. F., 128, Allison-road, Harringay, N.8.

WANTED by Violiniste, engt., 1st or 2nd, dance work or straight; would deputise; S. or S.E. Coast preferred. Box 466, "The Era."

WANTED, engt. by First-class Violinist-Leader, fully exp.; would deputise. 90, Ferndale-road, S. Norwood, S.E.

WANTED Known, well-known Leader-Violiniste at lib., deputy or dates, short notice; exp. straight or dance; own orchestra if desired. RUBY VERNI, 1, Lloyd-avenue, Norbury, S.W. Streatham 5404.

WANTED, engagement by FIRST-CLASS LEADER, L., 40, Brook-road, Stoke Newington, N.16.

WANTED by IRENE DE WITT, Violiniste-Leader. Deputising. 'Phone, Hounslow 1752; or daytime permanency, 36, Bulstrode-road, Hounslow.

WANTED Known, thoroughly expd. repet. Violinist available for deputising, evenings only. F. W. W., 305, Southcroft-road, Streatham, S.W.16.

WANTED, engt. by leader or rep. rel. and exp. Cin. Pre. 175, Cannhall-road, Leytonstone, E.11.

WANTED, engt., by Viola. Eva Macara, late Coliseum, 34, Princes-square, W.2.

WANTED Known, first-class experienced Solo and Orchestral Leader and 'Celliste dis.; large library; hotel or café; London. MARY HOLMES, L.R.A.M., 32, Russell-road, Palmers Green, N.13. Wimbledon 1447.

WANTED, engt. by 'Cellist, young, experienced cinema. Good tone. Any business. 'Cellist, 65, Parma-cres., Clapham Junctn.

WANTED, by good 'Cellist, further orchestral experience; good references; 2½ guineas weekly. Box 546, "The Era."

WANTED, engagement, 'Cellist (lady), thoroughly experienced. 41, Wilberforce-road, Finsbury Park, N.4.

WANTED, engt. by 'Cellist, evngs. only, London or suburbs; café, pictures, or jazz; long experience; good tone. Box 615, "The Era."

WANTED Known, 'Cellist completed a long successful engagement on a liner Oct. 30, invites good offers; cinema, café, or hotel; exp.; good tone; library. 48, Trinity-square, S.E.1.

WANTED, Engagement.
HAROLD STANDING,
'Cellist and Baritone Vocalist.
Good appearance; all lines.
Present engagement, two years.
SOLOIST, 59, Buckingham-road, Dalston, N.1.

WANTED, by Lady 'Cellist, engt. in cinema; low terms for further experience; evenings only; London N.W. district preferred. Box 656, "The Era."

WANTED, 'Celloist, open November 16th. Must be first-class man. Doubling Saxophone preferred but not essential. Apply, stating terms, Picture House, Dumbarton.

WANTED, by thoroughly exp. 'Celliste engt. in hotel or café. Good tone, excellent references. London preferred. Box 671, "The Era."

WANTED by Celliste, thoroughly experienced, Eng. Cinema or Restaurant. South Coast or near preferred. Box 669, "The Era."

WANTED Known, exp. Solo and Orchestral 'Celliste dis.; hotel or café preferred; London. ELSIE PACKMAN, 94, Robinson-road, Tooting, S.W.17. Wimbledon 1447.

MUSICIANS' WANTS.

WANTED KNOWN.

FOR ORCHESTRAS,
DANCE BANDS,
MUSICIANS,
VOCALISTS,
ETC.

THE
APOLLO ORCHESTRAL
AND CONCERT AGENCY,
VICTORY HOUSE,
LEICESTER SQUARE, W.C.2.

DIRECTOR OF MUSIC:
K. A. VAN BIENE.

Telephone: Regent 3494.
Sundays and Night Phone:
Chiswick 1482.

WANTED Known, first-class Leader, Repetiteur and first-class Pianist, open for good cinema engt. immediately. Apply Box 618, "The Era."

WANTED, ENGAGEMENT BY CONDUCTOR VIOLINIST. 20 YEARS' EXPERIENCE THEATRE AND CONCERT WORK. M. D., 35, WINDSOR TERRACE, PENARTH.

WANTED, permanency, by Musical Director (piano). Pictures and variety. Anywhere, South preferred. Library. Campbell, 19, Alton-street, Queen's Park, Manchester.

WANTED, engagement by MUSICAL DIRECTOR LEADER. Solo and Orchestral Violinist. M. D., 40, Brook-road, Stoke Newington, N.16.

WANTED, by good all-round 'Cellist, thoroughly experienced, engt. in cinema. F. W. Andrews, 2, Lynette-avenue, Clapham Common, S.W.4.

WANTED, engt. as 'Cellist, to open Monday next; 15 years' experience in cinema work. 'Cellist, 36, Beach-street, Bare, Morecambe.

WANTED by 'Cellist, engagement, café or hotel, available deputising cinema; thor. exper. 'Cellist, 49, Shrubbery-road, Streatham, S.W.

WANTED, by 'Celliste, deputy work regular or odd days; thor. exper. 'CELLISTE, 33, Shrubbery-road, Streatham, S.W.

WANTED by Brilliant Celliste (unexpectedly at liberty) engagement Sundays. EVE VANCOURT, 5, Great Russell-street, W.1.

WANTED, engt. by Leader-Violin (Gent.) and Pianist (Lady) joint, large library; exp. pictures and variety. 'Phone: 4659 Clissold. W., 13, Ellington-street, Barnsbury, N.7.

WANTED, engagement by Violinist and Pianist, any bus., straight and jazz, terms mod. Apply Leader, 40, Dragon-avenue, Harrogate.

WANTED, engagement as Leader; thoroughly experienced; library if required. Violinist, 80, Edith-road, West Kensington.

WANTED Known, Oboeist disengaged, good tone, variety, etc. Salary £2 10s. Commence late Opera House, Belfast. A. LOTT, 38, Shepherd's Bush-road, W.

WANTED by experienced Trumpet and violin; any business. All communications, Ryan, 3, Scott-Ellis Gds., N.W.8.

WANTED Known, dis., Solo Trumpet (exp. all lines, jazz or straight); ex. refs. c/o McGILL, Trumpet, 2, Cathcart-street, Ayr.

WANTED engt. by First-class Trumpet, doubling Sax., Baby Trombone, Bach Trumpet. DRAYCOTT, Palace, Salisbury.

WANTED engt. by Trumpet, at present working Stage Band. All mutes, etc.; sight reader, memoriser; offers and when required to TRUMPET, c/o, 24, Rectory Grove, Clapham.

WANTED, engagements by first-class Trumpeter; latest effects, etc. Apply Tony Warhurst, 20, Gladstone-street, Glossop.

WANTED, Cornet, evenings only; audition 3 p.m. Friday. Kingsland Empire, near Dalston Junction.

WANTED Known, First-class TRUMPET; vacant Nov. 10; odd dates; American experience; hot stuff; tricks, breaks, improvise. Good Hotel or Dance Band. TRUMPET, 9, Stanley-road, St. Denys, Southampton.

WANTED, engt. by young, exp. Cornet and Trumpet in Cinema, Hotel, etc.; would deputise cornet. Box 655, "The Era."

WANTED, engt. by Cornet and Trumpet; any business; leader; good tone. Box 677, "The Era."

WANTED, engt. by Cornet or Trumpet; at liberty; any business; sight reader; transposer; abstainer. Trumpet, Haysleigh, Upton-road, Bexley Heath. 'Phone: Bexley 350 (between 10 and 11 a.m.).

WANTED, engt. by experienced Cornet and Trumpet; would travel or deputise, any business; small orch. preferred. Arnold N. HOOPER, 8, Latimer-street, Southampton.

WANTED by Solo Cornet, permanent sit.; ex. refs.; 12 years' exper.; own instrument; age 25. CORNET, 2, Ebbas Way, Epsom.

WANTED engagement by Double Bass; thoroughly experienced; variety, Cinema. DINGLE, Bridport-place, Truro, Cornwall.

WANTED, engt., by Double Bass, exp., any bus.; London district. L. Hooker, 3, Crunden-road, South Croydon.

WANTED, engt. Pianist and Violinist, cinema and café; large library. Pianist, 97, Louisville-road, Balham, London.

WANTED Known, at liberty, first-class Double-Bass, thoroughly experienced, good tone, excellent refs., age 24. 5, Eastbury-road, Kingston-on-Thames.

WANTED, engt. by First-class Sax., Alto and Soprano, double violin; at lib.; go anywhere. Best offers to 15, Broadwater-road, Tottenham, N.17.

WANTED by DAVID MAXWELL, E flat Alto Saxophone, and H. RENTON GARDNER', B Flat Tenor Saxophone, prior to sailing for New York on November 14. SHORT ENGAGEMENT OR ODD DATES, TOGETHER OR SEPARATELY. Apply to DAVID MAXWELL, "Monks Barn," Sandy Lodge Way, Northwood, Middlesex. 'Phone: Northwood 494.

WANTED by Alto Sax., odd dance band engagements. Booked Sats. and Weds. with first-class West-End band. Audition any time.—5, Denbigh-street, S.W.

WANTED by Sousaphone, ODD DATES. E.J., 66, Adeney-road, Hammersmith, W.6.

MUSICIANS WANTED.

WANTED, Sousaphonist willing to practise with keen amateur band of 11. Promising combination. Ilford district. Write director, 39, West-street, E.11.

WANTED, LADY Alto Saxophonist and 'Cellist for London engagement. Write De Rance, 52a, Clifton Gardens, Maida Vale, W.9.

WANTED, good Lady Alto or Bb tenor, Saxophone for London engagement. Also first-class 'Cello.—Write Haidee de Rance, 52a, Clifton Gardens, Maida Vale, W.

EMPIRE, WEST HARTLEPOOL. Wanted, GOOD Trombone. State age and refs. to—Horace Marshall.

WANTED immediately, expert Banjoist, male; first-class plictrum player and sight-reader, well up in American Stroke Rhythms. Hotel, seaside. Permanency. Refs., terms, age, Conductor, Palace Hotel, Torquay.

WANTED Musicians for the 1st South Wales Borderers (24th Regt.), particularly Reed Instrumentalists. Single men preferred, recruits or re-enlistments. Apply BANDMASTER, J. L. GECKS, A.R.C.M., South Wales Borderers, Devonport.

MUSICIANS' WANTS.

WANTED, Sax., odd engagements; young, good reader, and willing to rehearse. State terms. Box 651, "The Era."

WANTED Engt. Alto Sax., double Piano. Exp.; odd or perm. Museum 8987. 138, Thanet House, King's Cross, W.C.1.

WANTED Known, First-class E Flat Alto Saxophone and Clarinet Soloist at lib. Nov. 14. Sight reader, sweet tone, young and smart appearance, etc. WILLEY, 51, Cottenham-road, Walthamstow.

WANTED, First-class engagement by professional Saxophonist; all instruments; Dance or Hotel preferred; fine tone, good sight reader; no small offers entertained. Reply: Box. 659, "The Era."

WANTED Known, at liberty, two excellent Saxophonists, fully experienced; fine tone, good readers; lady and gent.; all instruments, low pitch; lady good singer and appearance. Free Nov. 1 onwards; first-class offers only. would play odd dance engagements. Reply, Box 658, "The Era."

WANTED, engts., by Sax, doubling E flat Alto and B flat Sop.; London only. Sherrott, 55, Millbrook-road, Brixton. 'Phone: Brixton, 1719.

WANTED, engts., by expert E flat Sax. Not mushroom. Double banjo and clart. 26, Brabourn-grove, S.E.15. 'Phone: City 5461.

WANTED Known, NELSON, with or without his Band, Disengaged shortly. "Morehampton Chronicle" says:—"Still the big attraction." Norman Nelson, 37, Howley-place, London, W.2.

WANTED, engagements for Alto Saxophone doubling Clarinet. READ, 81, Effingham-road, Lee, S.E.

WANTED, by Alto Sax., engts., London only; sight reader, young, smart. 'Phone: Riverside 2886. 78, Church-road, Barnes.

WANTED, by Alto Sax., high or low pitch, doubling B. flat Soprano, evening engts., dance; Saturdays excepted. 40, Bishop's-road, Fulham, S.W.6.

WANTED Known, MR. ALEX. E. BRITTON, E flat Alto Sax. and Clarinet. 106, Heath-street, Hampstead. 'Phone: Hampstead 3807.

WANTED, engts. by E. flat Sax.; dances, hotels, etc.; straight or jazz; not open for Tuesday nights. 'Phone: Museum 6741. VAN WALWYK, 71, Grosvenor-road, Highbury, N.5.

WANTED Known, Sax., E. flat Alto, Soprano, Tenor. 41, Westbourne-terrace, North Paddington, W.2. 'Phone, Padd. 3415.

WANTED by E flat Alto Sax., evng. engagements. LINFOOT, 85, Torriano-ave., Kentish Town. 'Phone: North 3447.

WANTED, Engt. by Sousaphone or String Bass; expd.; any bus. PLANT, 1, Warburton-street, Pendleton, Manchester.

WANTED, engt. by Trombone, Dance or Straight; good reader, nice tone. C. L., 38, Gladstone-street, S.E.1.

WANTED by Trombone any business in or near London. Write or wire W. Hulse, 38, Albany-street, N.W.1.

WANTED, engagement by clarinet, sharp pitch, doubling Alto Sax. expd. all lines. Box 634, "The Era."

WANTED Known, Clarinettist at liberty. GEO. SINCLAIR, 80, Upper Brook-street, C.-on-M., Manchester.

WANTED Known, brilliant Pianist, good showman and appearance, at present engaged in well-known stage band on Stoll circuit, open to offers for dance or stage work for this week; either gigs or would deputise, etc. Box 626, "The Era."

WANTED, engagement by experienced Clarionet, double Violin; any business. F. Thurston, 39, Bishop's Park-road, London, S.W.6.

WANTED, by all-round Artist. Steel guitar expert, musical saw, violin, 'cello and trombone. Comedy or straight. Box 649, "The Era."

WANTED Known, ERNEST BENN, "The Eminent Solo and Orchestral Harpist"; disengaged; ex. ref. P. A., 25, Hinderwell-road, Scarborough.

WANTED, engt. or dep., by young, exper. string Bass; any bus. Basso, 57, Great Cambridge-street, London, N.E. Clissold 5269.

WANTED Known, superior Flautist, 35, concert, cinema, variety, piccolo soloist, both pitches, seeks change, London or provinces. Box 500, "The Era."

WANTED, engagement, Orchestral Organist (pipe), or solo. Apply LADY ORGANIST, 32, Josephine-ave., Brixton Hill, S.W.

WANTED, engagement by Organist (Mustel); Town only. Rose, 5, Tolmers-square, Euston-road, N.W.

WANTED, change by first-class West-End Grand Pipe-Organist. Can be heard playing. Box 660, "The Era."

WANTED, Wednesday, deputising by experienced Pipe-Organist. Box 661, "The Era."

WANTED, Provincial Perm. by Orch. Organiste (first-class); ten years best cinemas; all parts and arrangts.; very adaptable; would deputise. 24, Elm Grove, Hammersmith, W.6.

WANTED Known, 1st-class Pianiste desires engagement in cinema, etc.; low fee for further experience. PIANISTE, 54, West Side, Wandsworth Common, S.W.18.

WANTED imm., dates, any hours, exp. pianiste, also sing. MILNE, 84, Elms-road, S.W.4.

WANTED Known, Pianiste desires engagement, hotel, café, or cinema; just finished season contract Victoria Pier. Terms, etc., to PIANISTE, 35, Shaw-road, Blackpool, S.S.

WANTED Known, Pianist, relief or deputy (young man), wants engt. Write, etc., J. L. M., 8, Sharsted-street, S.E.17.

WANTED Known, Pianist, syncopating, seeks London engts.; good dep., willing join band. 62, North Side, Wandsworth Common.

MUSICIANS' WANTS.

WANTED, engagement by FIRST-CLASS PIANISTE. Any bus. 94, Deacon-road, Kingston, Surrey.

WANTED Known, expd. Orchestral Pianiste, disengaged, would deputise. WINIFREDE KENT, 14, Rowfant-road, Balham, S.W. 'Latchmere 5064.

WANTED by RON. GRAY, Syncopated Dance Pianist, first-class perm. evng. engt., London; brilliant musician, syncopate, mem., novelty solos speciality. Supply smart Band (5) if required. Ger. 5571. 3, Park-avenue, Bounds Green-road, N.22.

WANTED Known, brilliant Relief Pianist, London or suburbs; would deputise; very reliable. L., 13, Burnley-road, Stockwell, S.W.9.

WANTED, good orchestral Pianist, lady or gent., Lewisham district. State lowest terms. M.D., Box 662, "The Era."

WANTED, Engt. Dance Pianist, Exp.; Library; Double Alto Sax. Museum 8987. 138, Thanet House, King's Cross, W.C.1.

WANTED, Engt. by thoroughly experienced Orch. Pianiste; London or Suburbs. DOROTHY MELLISH, 3, Great Quebec-street, W.1.

WANTED Engt. by Orch. Pianiste, can direct sm. Orch; large library; expert fitter. A. B., 72, Sylvan-avenue, Wood Green, N.22.

WANTED, engt. by Orch. Pianiste, first-class musician. Ex. refs.; sight reader. Terms, £3 evngs. and 1 mat. TRUSSLER, 32, Castle-street, Thetford, Norfolk.

WANTED Known, Pianist, aged 19, wishes to join dance band for experience. Good sight and jazz. Apply letter, W. H. S., 182, Stroud Green-road, Finsbury Park, N.

WANTED Known, Small Country Cinema requires good Pianiste, one living near Brighton preferred; evenings only, no Sundays; must have good library. Apply immediately, Scala Cinema, Burgess Hill, Sussex.

WANTED engt. Orchestral Pianiste-Organiste (reed pipe). Library. 28, Vant-road, Tooting, S.W.

WANTED Known, Young Lady Pianiste open for dances, Masonics, parties, etc.; would also act as accompaniste to vocalists; deputise at moment's notice; low fee. 28, Pembury-grove, Clapton, N.E.5.

WANTED by experienced lady cinema relief Pianist, engt., London only. 72, Harlesden-gardens, Harlesden, N.W.10.

WANTED Known, now at liberty, experienced Pianist; pictures, varieties, orch., etc. Wally Wall, 8, Highbridge-walk, Aylesbury.

WANTED, permanency, by exp. orch. Pianiste; country preferred. Also first-class Relief Pianiste (London only). Ada Brodie, A.G.S.M., 17, Sparsholt-road, Crouch Hill, N.4.

WANTED, engagement, by competent Pianist; good reader; cinema or restaurant; South of London. M. P., 2, Enmere-avenue, South Norwood.

WANTED, engt., by exp. Orch. Pianiste, lady, cinema or café; excellent sight reader. 26, St. Margaret's-road, Barking.

WANTED Known, disengaged, experienced Orchestral Pianist; London only. Miss Kate Gurnell, L.R.A.M., 33, Dennington Park-road, West Hampstead. N.W.6. Tel., Hamp. 5082.

WANTED, engt. by G. DIPROSE, Dance Pianist; own library, band supplied; cdd or perm.; free Fris. Sats. 246, Belsize-road, N.W.6. Maida Vale 2148.

WANTED, engagement by competent Pianist, good reader; cinema or restaurant, South of London. Box 562, "The Era."

WANTED Known, good Pianist (aged 20) requiring further experience would accept moderate terms as orchestral pianist; London or country; would give audition London. Write Box 569, "The Era."

WANTED, Deputising, London only, by Pianiste-Organiste. BESSIE WELLINGS, 25a, Eynham-road, Wood Lane, W.12.

WANTED Known, good Accompanist seeks Singers or Instrumentalists desirous of practice with piano; terms on application. G. R. O., 11, Biddulph Mansions, Maida Vale, W.

WANTED, engt. by expd. Pianist; 11 years' cinema exp.; would join small orch.; Mids. preferred. B. H. R., 20, Shakespeare-street, Long Eaton.

WANTED Known, Tenor Banjoist, young, smart, and efficient; requires mid-week engts. or permanency; preferably London area; good offers only. Box 599, "The Era."

WANTED, engt. by Banjoist, an experienced musician; sight and memory; dance and solo; terms moderate; series or odd dates. BANJO, 159, Lupus-street, Victoria, S.W.1.

WANTED, engt. by Banjo-Voc., dance or revue; good exp.; would dep. J. Barclay, 1, Merton-road, Stanford-road, Kensington, W.

WANTED, engt. by Banjo-Tenor, double violin; any bus.; good reader. 155, Sumatra-road, West Hampstead, N.W.6.

WANTED, Known, Dance Banjoist at liberty; tenor and long arm, fun chords and great rhythm; alleged vocalist; cheery appearance and personality; terms right.—BRYCE, 145, High Holborn, W.C.1. 'Phone: Museum 5187.

WANTED, by smart young Dance Banjoist (G) engagements; series or single dates. Correct chords and rhythm. Memorise. Box 672, "The Era."

WANTED, by Lady Tenor Banjoiste, engagement in Ladies' Dance Band. Ref., Dave Thomas, Savoy Havana Banjoist. GERALDINE WALTER, Forest Corner, Branksome Park, Bournemouth.

WANTED, engt. by Dance Banjoist (G); permanent or odd dates; sight reader. BANJO, 51, Kelvin-road, Highbury Park, N.5.

WANTED engt. by experienced Banjoist, odd or series. Free Sat. on. Rhythm, appearance, and personality. HENCH, 13, Osterley-road, N.16.

WANTED by experienced Banjoist (Tenor or G), engagements; audition any time. S.C.T., 80, Lancaster-road, W.11. Mus. 6874.

WANTED Known, Banjo, G, open for engt.; full chord, etc.—ALBERT GLENNON, 21, Albion-sq., Dalston, E.8.

WANTED, engagement, Dance Banjoist, smart, young, good reader. H. SANDERS, 109, Goldhawk-road, W.12.

WANTED by smart Syncopated Dance Banjoist, odd or series. MAUDE EVANS, 12, Alexandra Villas, Finsbury Park, N.4.

WANTED, Known, Dance Banjoist at liberty; tenor and long arm, full chords and great rhythm; alleged vocalist; cheery appearance and personality; terms right. BRYCE, 145, High Holborn, W.C.1. 'Phone: Museum 5187.

WANTED Known, Banjo desires join dance band; evenings; willing practice; London area. Box 588, "The Era."

WANTED, London engts. by smart Dance Drummer, perfect rhythm. EDWARDS, 46, Carlton Mansions, Maida Vale, W.9. 'Phone, M.V. 3172.

WANTED KNOWN, GOOD ACCOMPANIST SEEKS SINGERS OR INSTRUMENTALISTS DESIROUS OF PRACTICE WITH PIANO; TERMS ON APPLICATION. G. R. O., 11, BIDDULPH MANSIONS, MAIDA VALE, W.

MUSICIANS' WANTS.

WANTED, ENGAGEMENT, Drummer, experience all lines. Full kit, including Tymps, Tubler Bells, Glockenspiel, etc.—Box 764, Eason's Advertising Service, Dublin.

WANTED by expd. Dance Drummer, Sunday engts.; good kit; moderate terms. CASTLETON, 46, Leinster-gardens, W.2. 'Phone, Padd. 7278.

WANTED, engt. in Dance Band by good Drummer; sight reader; would deputise. A. W., 42, Gt. Russell-street, W.C.1.

WANTED, good engt. by First-class Dance Drummer (23), smart, West-End style and experience; regular show preferred. HARLOCK, 1, Kiliyon-road, Clapham, S.W.8.

WANTED, ENGAGEMENT FIRST-CLASS TYMPANIST AND DRUMMER; THOR. EXP. ANY BUS. MISS L. GRAFTON MURRAY, CHURCH HILL HOUSE, ST. GILES, NORWICH.

WANTED Known, Jazz Drummer (Vocalist) seeks engagements. NEWMARK, 16, Darenth-road, Stamford Hill.

WANTED Known, genuine good Trap Drummer, doubling Sax.; personality; read drum parts; vocalist; go anywhere, or do temporary gigs. FREDDIE COLEMAN, 184, Horns-road, Ilford.

WANTED Known, Bright and Breezy Drummer open for odd dances. 43, Woodstock-road, Bedford Park, W. 'Phone: Chiswick 1482 or Regent 3494.

WANTED by exp. Drummer (reader), Nov. 11th and odd dates. Would dep. Gooch, 141, Birkbeck-road Beckenham.

WANTED Known, Drummer disengaged, full kit, pictures. Apply Charles Cuddeford, 48, Kelmscott-road, Clapham Junc., S.W.

WANTED, engagements by Dance Drummer. Deputise or series. First-class Bands Supplied. WALLACE RAY, 38, Carter-street, S.E.17.

WANTED, Engts. London or Suburbs, by Dance Drummer, good set, perfect rhythm. Terms moderate. Hunt, 37, Lambrook-terrace, Fulham, S.W.6.

WANTED Engts., by First-class Dance Drummer (young and smart), 7 years' exp. Beautiful kit, river scene on bass drum, electric light, etc. Few Sats. open. Apply, DRUMMER, 360, Kennington-road, S.E.11.

WANTED by Exp. Dance Drummer, eng. odd or dep., 'phone Streatham 2015, between 9 and 6, 1 on Sats. free Sat. next and Arm. night. Hudson, 49, Romberg-road, S.W.17.

WANTED, by Drummer and Pianist, experienced, dance engagements; would deputise. Drummer, 3, Honeybrook-road, Balham, S.W.12.

WANTED by Vocalist Dance Drummer, perm. or odd engts.; young, good appearance; West End experience. Box 582, "The Era."

WANTED by Dance Drummer, evng. engagements; read if required. LINFOOT, 85, Torriano-ave., N.W.5 'Phone: North 3447.

WANTED by Dance Drummer, odd engagements, exp. CLARK, 48, Limes-avenue, New Southgate, N.11. 'Phone: Central 2622.

WANTED Known, ORCHESTRAS, VOCALISTS. For every occasion. Immediate service. THE MAY WALTER ORCHESTRAS, 3, Macclesfield-st., Shaftesbury-av., W.1. 'Phone: Gerrard 7630.

WANTED by Beck's Dance Bands, engts., any combination; deputies supplied; write or phone; terms to suit all. 215, Albany-street, London, N.W.1. Museum 1687.

WANTED, a change by Dance Quartette, Piano, Violin (double F flat Sax.), Banjo and Drums; two years present job; terms mod. H., 22, Pitt-street, London, W.

WANTED Known, MAUD RISELEY'S LADIES' TANGO AND FOX TROT ORCHESTRA. Now booking. For Dances, Clubs, etc. Address: Westbourne Park Studios, Woodfield-road, Pad., W.9. 'Phone: Maida Vale, 2515.

WANTED Known, Ron. Gray's "San Remo" Band, first-class dance comb., requires perm. evng. engt., hotel or dance; five young smart double-handed musicians. M. D. 3, Park-avenue, Bounds Green-road, N.22.

WANTED Known, excellent Trio at liberty; Piano, Violin, and 'Cello; library; used to playing together. PIANISTE, 94, Deacon-road, Kingston, Surrey.

WANTED KNOWN, Dance Band Competition, Cup, Cash and Medals. Closing date, Nov. 9. Entry forms, Promoter, 17, Glenhurst-avenue, N.W.5.

WANTED Known, Dance Band Competition, Cup, Cash and Medals. Closing date, Nov. 9th. Entry forms, Promoter, 17, Glenhurst-avenue, N.W.5.

WANTED Known to first-class Vocalists and Instrumentalist having engagements near Plymouth to write Savoy, Plymouth, for Sunday engagements. MANAGER.

WANTED, Instrumentalists for Xmas; able to play straight and dance; lowest terms; stamp for reply. Box 614, "The Era."

WANTED by Pic., Piano Organ (Gent.) Solo. Thor. exp. 17, High-street, Droitwich, Worcs. (Any dis.).

WANTED Known, BERT RALPHS' DANCE BAND (from 4 performers), FROM PALACE and DERBY CASTLE, DOUGLAS, I.O.M., OPEN FOR ENGAGEMENT. Just concluded season at Villa Marina, Douglas Municipal Hall. Refer: Noah Moore, Esq., Manager. Apply, BERT RALPHS, Conductor, Villa Marina, Douglas, I.O.M.

WANTED Engagement by Brilliant TRIO. Or with Drums. Experienced Cinemas. ÆLOIAN ORCHESTRAS, 5, Great Russell-street, W.1.

WANTED, Engagements, Anywhere, Anytime, Any Distance. Mandolines and Guitars for Tango. 'Phone Park 7118. Write, 41a, Elsham-road, Kensington, W.14.

WANTED Known, the New Zanies Dance Band open for engts. free Arm; Night (Comb. 5). Hudson, 49, Romberg-road, S.W.17.

WANTED engagement by "THE RHYTHMIANS" Dance Orchestra. Syncopists. Symphonists. The men for your dance or social. Communications to 13, Salisbury-road, E.7.

WANTED Known, Band of five vacant from Nov. 9 onwards. Two Saxs., Trumpet, Piano, Drums. Just finishing provincial engagement; smart Band; Summer booked. Good offers only. Reply, Box 657, "The Era."

NOW! BOOKING! NOW! BELLE RICHARDSON POPULAR BANDS. Stage, Platform, or Dance.

WANTED by well-known Pianist with few odd evenings vacant, engagements, Jazz or Straight; library. P., 13, Acton-street, W.C.1. 'Phone: Museum 1098.

MUSICIANS' WANTS.

WANTED, engagement by reliable Flautist; any business; either pitch. Stewart, 32, Jersey-street, Bootle, Liverpool.

WANTED Known, NORA FREELEY supplies Bands, trio to any number, for all functions. Vacant Christmas. ALFRED REYNOLDS, 35, Clapton Common, E.8. Clissold 2084.

WANTED by "The Cabaret Blues," Syncopated Dance Band, odd or series. 64, Trinity-road, Wood Green.

WANTED Known, ASTORIAN BAND, the dance band for all occasions; fully experienced; terms moderate. Inquiries, 102, Godolphin-road, W.12.

WANTED TO BUY.

WANTED, Old False Teeth. Useless or Broken Jewellery. Cash per return. Bankers: Midland Bank. A. TAYLOR, 110, Evelyn-road, Bournemouth.

WANTED, Second-hand Tymps., Bass Drums, Gong Drums, etc.; cash or part exchange. CHARLES HARDS, 84, Barrington-road, Brixton, S.W.9.

WANTED, Song and Dance Music for publication. Send MSS. STRAND MUSIC CO., 203, Strand, London, W.C.

WANTED, E flat Sax., eight or thirteen of tubular bells, low pitch, in good condition; must be cheap. J. Buston, 1, Amptcn-street, Grey's Inn-road, W.C.2.

WANTED TO LET OR HIRE.

WANTED to Let on Hire, BASS DRUMS, TUBULAR BELLS, TYMPANI (also for sale), etc. CHARLES HARDS (M.U.) 84, Barrington-rd., Brixton, S.W.9. 'Phone: Brixton 4420.

WANTED to Let, Rehearsal Theatre rooms, four pianos, from 1s. hour. WEATHERSBYS, 3, Bedford-street, Strand, W.C.2. Tel: Gerrard 581.

WANTED to Let, Rehearsal Room, with piano, gramophone, and records. Gerrard 4107. FRANK PERRY, 145, Wardour-street.

"FLORODORA." WANTED to Let, Professional and Amateur Rights (West End excepted). WEATHERSBYS, 3, Bedford-street, W.C.2.

WANTED TO LET. REHEARSAL ROOM. Hours, 9-12 and 3 Onwards. 68, St. Martin's-lane.

"YE OLD MITRE." Under Entirely New Management. BEST LUNCH IN TOWN.

WANTED to Let, West-End Dance Studio, by the hour, day or week; piano, gramophone, bars, etc. 'Phone: Mayfair 5122.

WANTED to Let, Rehearsal Room 30 by 45ft., Piano; 2 entrances. Apply MANAGER, 158, Great Portland-street, W.

WANTED, Two Rooms suitable for rehearsal. One small. Must be reasonable. Miss Queenie Howard, 81, Elgin-avenue, W.9.

MISCELLANEOUS.

WANTED Known, Congenial Friendships are quickly formed through the U.C.C. For particulars, write SECRETARY, 16BA, Cambridge-street, London, S.W.1. Est. over 20 years.

WANTED Known, Confidential Enquiries and reports, business or private. Yorkshire only. West Riding Enquiry Agency, 11, Waterloo-street, Leeds.

ARTICLES FOR SALE.

A.A.A. BARGAINS.—BASS DRUMS, GONG DRUMS, DRUM HEADS, and all DRUMMERS' REQUIREMENTS. I have the following in Stock: 26in. Orchestral Bass Drum, plated fittings, with tympani tuning handles, £7. 28in. Orchestral Bass Drum, plated fittings, square nuts, loose key, £7 10s. 28 x 15 Dance Bass Drum, trap door, £6 10s. All-metal Plated Side Drum, 14 x 3, fitted with adjustable square throw-off, £3 7s. 6d. Chinese Cymbals, 14s. each. Plated Brass Cymbals, 10s. Side-drum Stand, 9s. 6d. Side-drum Sticks, 1s., 1s. 6d., 2s., 3s., and 5s. per pair. Tympani Sticks, 5s. 9d. per pair. Tambourines, 17 sets, singles, painted black and gold, 8s. 6d. Drawing-room Dance Drum Outfit, £6 10s. Several Jazz Outfits, second-hand, from £4 per set. Tubular Bells, set 8, unplated, 1¼in. diameter, low pitch, £5. All-metal plated Side Drum, £3 7s. 6d. Side-drum Cover, made waterproof, twill canvas with press fasteners, 9s. 6d. Bass Drum Covers, £1 1s. 6d. Gong Drums at lowest prices; 24in., £2 8s.; 26in., £2 13s.

CHARLES HARDS (M.U.), 84, BARRINGTON ROAD, BRIXTON, S.W.9. Telegrams: "Drumpani, London." Telephone: Brixton 4420.

A NUMBER OF LADIES' SCOTTISH UNIFORMS. Real sporans. Leather belts with handsome plated buckles. No reasonable offer refused. Can be seen by appointment! Husband, 171, Fentiman-rd. Vauxhall, S.W.8.

A PAIR Full-Size TYMPS sale, £20, or hire 5/- weekly. Other Tymps, £16, £22, £24. L. Wood, 367, Halley-road, Manor Park, E.12. 'Phone: Grangewood 118.

FOR A FEW WEEKS ONLY. ANNUAL SALE at surprising Knock-out Prices of Sousaphones, Trumpets, Cornets, Trombones, French Horns, and all Band Instruments. Send for List and do not miss these Annual Big Bargains. W. BROWN & SONS, The Sousaphone House, 323, Kennington-road, London, S.E.1.

A MUSTEL ORGAN, low pitch, for hire; also Celesta. MALKIN, 11, Ashlake-road, Streatham, S.W.16. Tel: 5331.

A BASS DRUM, 28 x 15, trapdoor, plated fittings, oak, £4 5s.; all white or black and white, £4 10s.; 26 x 9, £3 10s. and £3 5s.—L. Wood, 367, Halley-rd., Manor Park, E.12. Phone Grangewood 118.

BRITAIN'S Finest DRUMS.—Follow the example of the leading Drummers, and use Premier Drums. Illustrated catalogue post free. PREMIER DRUM CO., 64, Berwick-street, W.1.

BIRDS'S SCENIC STUDIOS.—The Mecca of the Thrifty. Castle Bromwich, Birmingham.

CELLO and BOW in good condition; genuine bargain, £10. Can be seen any evening after 6 o'clock. 34, Bartholomew-road, N.W.5.

CORNETS, TRUMPETS and TROMBONES. THE FAMOUS HIGHAM "PARAGON." The Finest in the World. Lists free. Second-hand Instruments, brass & wood. Bassoons by Heckel, Mahillon, and Triebert. Clarinets, Flutes, etc. Lists free. JOSEPH HIGHAM (Est. 1842), 58, Erskine-street, S.W. Manchester.

COVERS for Side Drum, made of waterproof twill canvas, 9s. 6d. Covers for 28in. Bass Drum, made of waterproof twill canvas, £1 1s. 6d. CHARLES HARDS (M.U.), 84, Barrington-road, Brixton, S.W.9. Telephone: Brixton 4420.

ARTICLES FOR SALE.

ITALIAN Piano-Accordions, as now used in all Tango Bands; 3 complete octaves, with 36 to 287 basses, high or low pitch.—Write for prices and particulars of these superb instruments.—A. Lombardini, 81, Spring-road, Bournemouth.

JACQUES ALBERT FILS. (Albert Clarionets, Ltd.). The only firm specialising in the manufacture of reed instruments for soloists. Pre-war prices at last. The finest Clarionets from £8 to £12. Special models made to order at reasonable prices. The Jacques Albert fils Oboe combines the Paris and Brussels Conservatoire models, and with the new bore adds greater brilliance and freedom. Our Saxosolophone is the finest and most reasonably priced saxophone on the market. New address: St. George's Hall, Maskelyne's Theatre, London, W.1.

BASS TROMBONE, S.P. orchestra model, splendid condition, and Case, £7 or near. Hayes, 49a, Station-road, Winchmore Hill, N.21.

LYONS FOR AMERICAN DRUMS. FOLLOW THE LEADING DRUMMERS. USE LEEDY DRUMS. A. Layfield used one in Isham Jones' Orchestra. Side Drum Cases, £1 8s., unbreakable, as used by R. Gubertini, Savoy Hotel. Chinese Cymbals, the world's largest (24in.) useful for Cinemas. Gongs, £4. Brass Drums from £5. Wire Brushes, 3/6 pair. Trade supplied. LYONS, 122, WARDOUR STREET, W.1. Open till 5 Saturdays. 4th Floor.

MARCHES and Tangos (Parisien); two piano parts and full orchestra; 1s. 2d. set; stamp for list. S. S., 45a, Russell-road, W.14.

MUSIC FOR HIRE. Pictures or Concerts. Large or small Orchestras. Reasonable terms. Apply:—W. S. CUDDEFORD, 48, Kelmscott-road, Clapham Junc., S.W.

MODERN DRUMS and DRUMMERS Traps. Write for New Catalogue. BESSON & CO., LTD., 196-8, Euston-road, London, N.W.1.

PARTRIDGE BELLS, open, tone peg, from £5. Cinema Organs, Merry Hunting Day, Multum in Parvo. 175, Clapham-road, S.W.9.

POSTCARDS! ½-rate, printed bold type, 100 1/9; 250 3/6; free. National Press, VAUVERT, GUERNSEY.

SAXOPHONES. ALEX BURNS' In Simple System. Plated.
B. flat Soprano, Couesnon, bent, rollers, £12.
B. flat Soprano, Buffet, with case, £10.
E flat Alto, Kelznick, with case, £12.
E flat, Besson, high pitch, £12.
E flat Alto, French, with case, £12.
B flat Tenor, Buffet, brass, with case, £12.
The following Artist Models, automatic octave, E flat, silver-plated, gold bell.
B flat Soprano, Buffet, high pitch, in case, £14.
B flat Soprano, Hawkes, bent, in case, £14.
B flat Soprano, Lafleur, bent, in case, £16.
E flat Alto, Selmer, in case, £18.
E flat Alto, Buffet, in case, £19.
E flat Alto, Buescher, in case, £20.
E flat Alto, Selmer, new, in case, £22.
E flat Alto, Alex. Burns, high pitch, new, in case, £19.
E flat Alto, Adolf Sax, high pitch, new, in case, £21.
C Melody, Hawkes, in case, £16.
C. Melody, Selmer, new, in case, £18 10s.
B flat Tenor, Martin, £20.
B flat Tenor, Selmer, new, in case, £26.
E flat Alto, French, high pitch, brass, in case, £15 10s.
E flat Alto, Selmer, gold-plated, in case, £25 10s.
Large stock of New Saxophones in stock, by CONN, BUESCHER, and SELMER.
SAXOPHONES ON APPROVAL 5 days against cash deposit.
SAXOPHONES SUPPLIED IN PART XCHANGE.
ALEX BURNS, 54, Kenninghall-road, Clapton, N.E. 'Phone: Clissold 6156. Hours: 10 a.m. till 6 p.m. Special hours by arrangement.

SAXOPHONE. E Flat Alto; plated; all latest improvements; new condition; £17 10s. B Flat Soprano, £13; plated. Boehm System Flute in case, £5. 222, Blackfriars-road, S.E.

SAXOPHONES. The World's Best—BESSON. Send for lists, new and second-hand. Special terms and attention to the profession. Prompt repairs to all makes. BESSON, 196-8, Euston-road, London, N.W.1.

SAXOPHONE, C Melody, "Artist's model," with automatic octave key and best improvements; perfect condition, £17. This week's bargain. H. HINKS MARTIN, LTD., 4, Leicester-street, W.C.2. (See page 19).

SAXOPHONE, Albert, E Alto, silver-plated; latest model; solid leather case; cost £29 10s.; bargain, £18 .0s. BAY, 1, Rectory-road, Stoke Newington.

SAXOPHONE LESSONS, minute instruction from famous player. Tone, mouthpiece, reed, tonguing, vibrato, slap, flutter, laugh. 2s. each. Postal Lessons. Box 196, "The Era."

SAXOPHONE, E Flat, alto, good condition, double octave key, flat pitch, nickel plated; £12. E flat Sopranino, new, latest model; £10. ROSSI, 108, Kenilworth Court, Putney.

SIDE DRUM (Charles Hards). Plated, all metal. 14 x 3; price £3 7s. 6d. CHARLES HARDS, 84, Barrington-road, Brixton, S.W.9. Telephone: Brixton 4420.

SOUSAPHONES, E flat and B flat, MAYERS & SONS, Southern-st., Liverpool-road, Manchester.

6. EACH A D G best tested 'Cello Strings; new. What offers?

CHARLES DORAN *Business Manager, CHARLES LAKE*

AND HIS **SHAKESPEAREAN COMPANY.**

This week, Grand Theatre, Croydon. Next week, Pleasure Gardens Theatre, Folkestone.

"Macbeth—the product of an imaginative conception of the part."
—"Brighton and Hove Herald."

Re Dates . PERCY ROWLAND, 24, CHANDOS STREET, W.C.2.

TURNED THEM AWAY
EVERY PERFORMANCE
at the **HIPPODROME, SOUTHEND** Last Week

WILL MURRAY'S One and Only

CASEY'S COURT

THE PAY BOX MAGNET.

OUR OPPOSITION **CARL ROSA OPERA Co.**

has played North, South, East and WEST of London and never failed—What a Record!!

LOOK OUT FOR THE **Greatest of all Burlesque Shows** | **CASEY'S COURT CIRCUS**

LEW LAKE'S AGENCY 1a, Southampton Row, W.C.1.

THE ALHAMBRA, W.

management requested DICK TUBB to extend his visit and remain a second week. D.T. wishes to thank the aforesaid management for their esteemed compliment, rehearsals for his new Revue entitled "Dreams," did not enable him to accept.

"DREAMS"

produces November 9th, at Birmingham.
ONLY vacancy till February 15th, 1926, between Plymouth and Liverpool, November 30th.

"DREAMS"

Cast includes :—Dick Tubb Winifred Ward, Ted Marcel Bruce King, Vera Rochdale, Kathy Buckle and James Lester's, "Dream Girls."

"DREAMS" REVUE

Only Vacancy Nov. 30th.

Presented by Lew Lake.

D.T.S., P.A., LLAH CISUM, WEMBLEY PARK, MIDDLESEX.
'Phone 26.

Memories of Mummers and the Old Standard Theatre

By ALBERT DOUGLASS. With a Foreword by LADY WYNDHAM & SIR GERALD DU MAURIER.

Illustrated.

THE WHOLE PROFITS OF THIS BOOK WILL BE EQUALLY DIVIDED BETWEEN THE ACTORS' BENEVOLENT FUND AND THE ACTORS' ORPHANAGE.

Price 2/6. Post free, 2/9. "The Era" Office, 35, Wellington Street, Strand W.C.2

LATEST CARNIVAL NOVELTIES.

BALLOONS, STREAMERS, HATS, NOVELTIES FOR REVUES, CONCERT PARTIES, DANCES, FETES.
AT LOWEST WHOLESALE PRICES.
Huge Variety. Buy Direct.

ALFRED M. URDING, 79-81, Islington, LIVERPOOL.

Tel.: North 1313. Established 30 Years.
LIST FREE.

POST CARDS from any Photo.

Time to finish four days. 50, 3/-; 100, 5/-; 500, 17/-; 1,000 30/-. **Sample and List Free.**

S. E. HACKETT,
Works, July Road, Liverpool.

CARTAGE
Notice to Musicians.
CHARLES HARDS, M.U.
personally undertakes the removal of TYMPS and all Drummers' Outfits.
Reasonable Terms. Trains met.
84, BARRINGTON ROAD, BRIXTON, S.W.9
Telegrams: "Drumpani, London."
Telephone: Brixton 4420.

"LE CAVEAU"

RESTAURANT FRANCAIS

28, BUCKINGHAM STREET CHARING CROSS

The only real French Restaurant in London.

In every Respect first-class

Tel.: REGENT 3851.

Telephone: 3312 ROYAL. Telegrams: Visitors, L'pool.
Victoria Hotel, Liverpool
Professional Terms. Apply T. Wood, Prop.

JERSEY, CHANNEL ISLANDS.

TO BE LET ON LEASE

by tender the

AGRICULTURAL HALLS & GROUNDS.

Five minutes' walk from the centre of the town of St. Helier. The newly-erected fire-proof building, consisting of Upper and Lower Halls, the former maple floored, with stage and commodious dressing rooms, suitable for Dance or Concert Hall, the latter asphalt floored. Electric light, central heating.

The Grounds (approximately 5 acres) containing newly-built Grand Stand, and suitable for football and outdoor entertainments.

Apply to SECRETARY,

Royal Jersey Agricultural Society,
3, Mulcaster Street,
JERSEY.

BRIGHTON.

CHATFIELD'S HOTEL
WEST STREET

Special All-in Terms :
FROM
THREE AND A HALF GUINEAS
SINGLE.
From SEVEN GUINEAS Double

Full Table d'Hote Menu. All English Fare.

THE "HAPPIEST" HOTEL IN BRIGHTON.
ORCHESTRA ALL THE YEAR ROUND.

Hot Suppers after the Show.
Specially recommended by "The Era and many eminent professionals.

Write, or 'phone BRIGHTON, 1757.

DUDLEY KENNY & GOR ON PORTER,
CHATFIELD'S HOTEL,
WEST STREET,
BRIGHTON.

Anzora Cream for greasy scalps. Anzora Viola for dry scalps. Sold in 1/6 and 2/6 (double quantity) bottles by Hairdressers, Chemists, Stores, etc.

NOTICE TO ADVERTISERS.

Will Advertisers kindly note that the latest time for receiving Advertisements is 12 noon TUESDAY.

We cannot guarantee insertion of Advertisements in the following day's issue if received after that time.

FROM THE PROVINCES.

The Denville Stock Company is still resident at the Theatre Royal, ASHTON, and is presenting "The Old Home." Good work in the impersonation of a Christian minister is shown by Mr. William Brookfield; Mr. G. Raymond Wallace has a congenial part to interpret, in Lord Avondale. Mr. Alec Forbes is equally well fitted with Daddy Dean; while Mr. H. Astell has quite a new characterisation to interpret, in Timothy Twaddles, and Mr. H. Lionel as Sam Adams does well. Miss Blanche McPherson is a sweet and lovable Hazel Dean; Miss M. E. Grayson is lively as an Irish woman, Biddy; and Miss Evelyn Kington as Polly Twaddles bids laughter rise with her every movement and speech. At the Empire, Convery presents his comedy production, "The Dole Increased," with a company of star artistes.

Mr. Frank Liston presents a revival of "The Fatal Wedding" at the Palace Theatre, BLACKBURN. "Patricia," presented by Mr. F. W. Warden, is the attraction at the Theatre Royal, with Dorothy Lawrie and J. H. Wakefield in a strong cast. The "London to New York" revue is the attraction at the Prince's Theatre, and pictures are shown at the Olympia.

At the BOSCOMBE Hippodrome is Mr. T. Elder Hearn's latest revue, "Cheerio of 1925," a bright and amusing show with many original features. The spectacular scene, "Driftwood" is well applauded. The production has a clever cast, prominent among them being Murray Leslie, who is supported by Ernie Allen, Chas. Jerome, Kathleen Brett, St. Denis Sisters, Tom Warden, Arthur Cannon, Joe Lee, Anton and Fio, Billie Dormond, The Famous Regent Band and the "Cheerio" girls.

At the Theatre Royal, BOURNEMOUTH, is a very popular attraction, "Monsieur Beaucaire." Mr. Gerald Lawrence repeats his engaging impersonation of the debonair Frenchman, and receives capital support from an excellent company, which includes Miss Madge Compton, whose charming rendering of "Lady Mary" is a striking success.

The attraction at the LEICESTER Royal Opera House is the George Edwardes' production of the popular musical comedy, "The Merry Widow," which is making its usual success. Marguerite Ronald, Joe Nightingale, Leslie Ward, H. G. Daniell, Pamela Baselow, Phyllis Irane, Charles Sims, Edwin Dodds, Willy Warde, jun., and Lester Barrett all play their parts excellently. The augmented orchestra is under the direction of J. A. Desormes. Fred Clements' popular Skegness entertainers continue to draw good audiences to the Theatre Royal, where they are presenting an excellent programme, given by Mabel Hind, Jimmy Loft, Rob Currie, Carlos Ames, Ted Cartwright, Kay Blake, Gordon Webster, Bobbie Cowgill, George Baines, Charles Harvard, and the Four Arcadia Girls. The variety bill at the Palace includes Noni and his Golden Serenaders Jazz Band, Dr. Angelo's Living Jewellery, O'Gorman Bros., Noni and Horace, Mona Grey, Bert Maddison and Larry Kemble. At the Pavilion Charles Beanland presents "Merry and Bright," an entertaining revue with a strong cast.

MOUNTAIN ASH EMPIRE.—George Crowther's variety combination. Adkin and Co., Nellie Nora, George Crowther, Paul Frisho, Prince Majara, Dolly and Irene, Lilliana Ladies.

At The Grand Theatre, SOUTHAMPTON, is "Alf's Button," including Jerry Verno as Alf, and Ambrose Thorne as Bill. At the Palace, Victor C. Marci presents the revue, "The Gay City," including Tom Drew, Doris Vincent, Daisy Toinette, Montmatre Girls and The Syncopated Orchestra. At The Hippodrome is the revue "Mottoes," including Sam Mayo, Dorothy Meade, Losini and Way, and Crastonian.

If anything can enhance the exquisite music of Schubert in "Lilac Time" it is surely its interpretation by such a company as that sent to the SWINDON Empire this week by Macdonald and Young. Not only is Courtice Pounds' "Schubert," Marion Bowers' "Lili," Lionel Victor's "Christian Veit," and Stella Band's "Marini" a perfectly delightful quartette, but the entire cast is of exceptional merit. The settings and dresses are appropriately tasteful, and William Robins handles an augmented orchestra in masterly fashion.

At the Theatre Royal, TORQUAY, Miss Eva Moore, who made such a great success on her last visit, is making a welcome reappearance, this time in "Hay Fever."—At the Pavilion, Mr. Louis Nethersole is presenting "The Nervous Wreck," and the bookings promise well. Mr. James Holland is the leading comedian, and his peculiar style is well suited to the part, whilst Miss Peggy Wyse is delightfully cast as Sally Morgan.

MASKELYNES.

The current programme at St. George's Hall is one of the strongest we have seen there. It is headed by Okito, described as the living descendant of six generations of magic. He presents The Emperor's Royal Court in Pekin, China, and here are seen a series of amazingly clever tricks and illusions. The costumes used in the act are particularly valuable, several of them having a regal history attached to them. Mr. Jasper Maskelyne is at his best in magical classics, and well deserves the applause he receives.

Mr. Gordon Freeman opens the evening's entertainment with some clever tricks and a wealth of smart patter. Clown Argo, who follows, pleases the audience with his clever animal imitations, and general expert showmanship. His finale, training a lion in his den, is particularly good. Cecil Harrington, an entertainer at the piano, has some good numbers and some equally good stories—his series of verses depicting how various tradesmen would make love is capital fun. Kathleen and Kent Marvellos mental mystery is a good thought-reading act; the card games in the finale proving most interesting. Cinzano, the wonder Unicyclist, does amazing tricks on his one wheel; the final tricks, lassoing whilst speeding on his wheel being his best. It is a capital show.

Messrs. Harris and Gillow report that they have now sold by private treaty the Grand Theatre, Llandudno, freehold, which was recently submitted to auction and withdrawn. They have also found purchasers for The Camberwell Empire, London, S.E.; The Paragon Palace, Southall, Middlesex; The Tivoli Theatre, New Brighton; Little Theatre, Amesbury; The Gaiety Picture House, Northampton; and The Playhouse, Northwood.

The Annual Festival Dinner of Queen Mary's Hospital for the East End will be held on Monday, November 23, at the Hotel Victoria, Northumberland Avenue, H.R.H. Prince Henry will occupy the chair. A special appeal is being organised for £15,000, to wipe off the deficit on the Hospital at Stratford and its Convalescent Home at Theydon Bois. The Hospital serves a population of nearly 2,000,000 people, and 300 additional beds are needed. Contributions to this worthy cause should be sent to Major Raphael Jackson, Queen Mary's Hospital for the East End, Stratford, E.15.

Sir Harry Lauder has promised to unveil the Variety Artistes' Federation Bed in the Royal Northern Hospital, Holloway, when next in London—early in 1926. This bed is to be named in recognition of the constant and valuable aid given by variety artistes at the hospital matinees, particularly at the Finsbury Park Empire.

"Tess of the D'Urbervilles"

At the Garrick.

"Tess of the D'Urbervilles," which has had so successful a run at Barnes, was transferred to the Garrick Theatre on Monday evening last, where, from its enthusiastic reception, Mr. Hardy's play promises to continue its success in the wider field of the West End. Since we saw the play at Barnes, there have been slight changes in production—notably the Morris dances in the first act have been omitted, resulting in a speeding-up which adds considerably to the effect of the opening. The cast remains the same, and it was with intense pleasure that we renewed acquaintance with Miss Gwen Ffrangcon-Davies' exquisite performance as Tess, which is a poignantly beautiful piece of acting, rising to great heights of emotion in the magnificent third act. The last scene, too, is most moving in its quiet pathos, and Miss Ffrangcon Davies received a deserved ovation at the end of the play. One realised again how excellent a performance was Mr. Ion Swinley's "Angel Clare." Mr. Swinley has succeeded in presenting Angel as a credible human being, an achievement which is the greater, because from a modern standpoint Mr. Hardy's hero has many of the elements of a prig. Mr. John Le Hay and Miss Drusilla Wills give their perfect interpretations of the labourer and his wife, and among other good performances are those of Mr. Stanley Lathbury as John Durbeyfield, and Miss Margaret Carter as his wife.

"UNCLE TOM'S CABIN"

At the Alexandra, Stoke Newington.

This musical variant of the old, old story is a novelty to the bulk of the audience. The original plot is somewhat altered, but one inovation—the shooting of Legree by Uncle Tom—is the most exciting episode of the present version. This scene is exceedingly well worked up and evokes intense excitement. Our aged friend has a quiet but dignified and able representative in C. H. Chivers and the brute Legree is forcibly portrayed by Percy Rhodes. Charles Cullum is a sound St. Clair, and other parts are efficiently done by Messrs. T. Richards, Andrew Pace and Eric Blyth. In a new character under an old name—Jim Crow—Eddie Emmerson is a tower of strength. He dominates the scene whenever he appears, and his negro comedy, eccentric dancing, and singing are all immensely amusing. Fred Cumminger's chief feature is a clever sand dance, but he plays Sambo—an important part—with great vigour throughout. Peggy Kurton is charming as Cassy (a slave), Dorothy Turner intense as Lucy Rivers, the heroine, Myla De Sovsa delightfully original as Topsy, and Iris Adair a duly pathetic Little Eva. A troupe of bonny Creole girls and some coloured minstrels maintain capital melody and dance.

FESTIVAL OF ARTS.

The second half-yearly Festival of Arts and Letters (organised by the Banton Arts Club) will be held at Spring Gardens Galleries during December. Closing date for entries in Art, Literary, Musical and Dramatic sections: Monday, November 23rd.

Two secions of the Festival are:—(1) Musical competitions in vocal and instrumental music and composition. The winners in this section will be chosen to appear in the Festival Concert, to be held on Saturday afternoon, December 12th, at which Mr. Charles Hambourg, Mr. Max Pirani (members of the Committee) and other distinguished artists will preform. (2) Dramatic competitions. Winners will be chosen to perform the play which wins the prize in the Play Competition (Literary Section). The play which won the medal at the Summer Festival was "Over the Border," by Thirza M. Hounsfield, and this will be performed early next year.

A costume ball will take place on November 30, in aid of the Festival Prize Fund. Tickets are 10/6. Miss Lily Brayton, President of the Dramatic Section, is helping actively with the ball, and it is expected that a number of theatrical people, writers and artists will be present.

On Sunday, November 22, at 7.30, a big concert, arranged by the Birmingham Branch of the National Union of Journalists, is to be held in the Alexandra Theatre, Birmingham, on behalf of the Union's Widows and Orphans Fund.

The Vice-Chairman, Mr. M. F. K. Fraser, states: "We have already had much support and sympathy from Mr. Leon Salberg and his manager, Mr. Finch, from Mr. Gillespie and Moss' Empires Birmingham managers, Mr. Raymond and Mr. Jolly, from Mr. Kilgour, the Hippodrome manager, and many others. Now we hope that members of the profession, who are likely to be here or hereabouts on November 22, will write to us signifying their willingness to give the valued help which is always forthcoming from the stage. We can find room, joyfully, for all who would care to join our programme." Communications should be sent to Mr. Fraser at the Birmingham Press Club, 9, Bull Street, Birmingham.

"Our Prince" is the title of a new song which should be much in demand. The words are by Gerald Fitz-Gibbon, and the music by Albert Fox; Harry Dearth being the singer. Mr. Fitz-Gibbon, it will be recalled, was the author of "We Take Our Hats Off to the Queen," written on the occasion of Queen Victoria's Diamond Jubilee. The song was introduced into "The Circus Girl," at the Gaiety, and sung by Louis Bradfield with great success. The idea was suggested to the author by the late Charles Arnold, who always sang it wearing a hat. One crowded Saturday night at the Savage Club the song was called for, and Charles Arnold dashed downstairs for his hat. Then, after singing a few verses, he collapsed and died.

The November number of the New York "Theatre Arts Monthly" contains an interesting article by Mr. Kenneth Macgowan on Robert Edmond Jones, the scenic artist, whose designs for "Hamlet" in the recent production at the Haymarket created more than the usual interest. There are a number of reproductions of this artist's drawings for the theatre. A curious short play by Mr. Alfred Kreymborg and a letter to the American play-goer by the English critic, Mr. Ivor Brown, are also included.

The O.K. Dramatic Club are staging "The Passing of the Third Floor Back" on Tuesday, November 8, at 8 p.m., at the Cripplegate Institute.

"MADAME PEPITA."

Play by Martinez Sierra, translated by J. G. Underhill, produced at the Faculty of Arts Theatre, 10 Upper John Street, Golden Square, W.1., on Sunday, November 1.

Madame Pepita	Leah Bateman.
Catalina	Prudence Vanbrugh.
Carmen	Buena Bent.
Cristina	Iris Kember.
Sewing Girl	Antonia Brough.
Galatea	Elsa Lanchester.
Alberto	Ronald Sinclair.
Don Luis	Bromley Davenport.
Augusto	Patrick Waddington.
Don Guillermo	Alexander Sarner.
Andes	Terence dt Marney.
Producer	Terence O'Brien.

As will be observed, the cast includes three honoured theatrical names—A. Brough, P. Vanbrugh and L. Bateman. One wonders why a charming comedy, in which the qualities of irony, satire, whimsical humour and deep understanding of human motives has not been seen in London until now. The play was done previously at the Playhouse, Oxford, last season by J. B. Fagan. Two of the most difficult, yet refreshing and charming, love scenes we have seen for a long while were played splendidly by Miss Vanbrugh and Mr. Sinclair (Mr. Sinclair, by very delicate touches, skilfully avoiding what might easily have resulted in a banal note). Miss Prudence Vanbrugh gave a performance which we doubt any of our young actresses could have improved upon. She cleverly suggested the gradual transition of the young girl's mind from naive innocence to a fuller understanding of the things of life. She possesses very fine technique, a sympathetic voice, intelligence and great personal charm. Miss Leah Bateman as Madame Pepita, was appealing, finished, ironical, dominating and irresistible in turn. Others whom we should like to commend were Mr. Bromley Davenport, who painted a fine portait, perfect in detail, of a modern Spanish nobleman; Mr. Patrick Waddington as Augusto; Miss Buena Bent as Carmen; Miss Elsa Lanchester as Galatea; and Mr. Alexander Sarner as Don Guillermo, the kind-hearted philosopher. Mr. O'Brien is a producer to be watched with interest. When the Faculty moves into its new theatre we may expect very worthy work if this is the standard they have set themselves.

"EVERYMAN" ILLUSTRATED.

It is a pleasure to have "Everyman" and the Wakefield and Coventry mysteries in so delightful a journal as that in which they have been issued by Chapman and Hall, Ltd. (15/- net). The book is a joy to handle, and Mr. John Austen's illustrations have a virile strength and a fine sense of decorative beauty. The whole thing has a dignity fitting in the publication of these majestic examples of the earliest English drama

M. Serge Morosoff.

M. Serge Morosoff, the well-known ballet master from the Imperial Russian School, has extended the scope of his academy in Archer Street. He has engaged Mr. M. Albert to take charge of the modern dancing side of the curriculum. Mr. Albert will be remembered as a member of the "Tango Dancers" Act at the Coliseum in 1912, and it was owing to his efforts that the Tango was introduced into this country. He was also associated with Malatzoff's troupe of Russian dancers, the first of its kind to appear on the continent.

Frank Varney and Teddie Butt.

Now playing on the L.T.V. Circuit, Frank Varney and Teddie Butt will be seen in pantomime, "Aladdin," at the Borough Theatre, Stratford. Teddie has longed to play this role, whilst Frank should make good in the role of Abanazar.

Frank E. Franks.

At Chiswick on December 5, Frank E. Franks concludes another successful tour with "The Times."

Geese for Guessing.

Frank E. Franks purchased a number of geese at Preston last week, which have been sent to Newcastle for a novel publicity stunt in connection with his "Red Riding Hood" pantomime at the Hippodrome. To those guessing the nearest number of advance bookings for this show, Frank is presenting the geese each week during December.

ANSWERS TO CORRESPONDENTS.

W. DAY (Leeds).—*Charles Arnold died on May 6, 1905, aged 50. Charles Warner died on Feb. 11, 1906, aged 62. Lilian Adelaide Neilson died on Aug. 15, 1880; buried at Brompton Cemetery on Aug. 20. The other dates we cannot trace.*

JACK B.—*You are wrong. "If You Want to Know the Time, Ask a Policeman," was sung by the late James Fawn, who died on Jan. 19, 1923. He appeared in pantomime at Drury Lane, scoring big successes there with Arthur Roberts, their topical duets being one of the hits of these productions.*

WAGER.—*"Tommy Make Room for Your Uncle" was sung by the late W. B. Fair.*

C. A. L.—*Lusby's Music Hall, Mile End, was burned down Jan. 20, 1884.*

B. T.—*Madame Sarah Bernhardt fulfilled many engagements in Manchester, dating as far back as 1880. On the re-opening of the Theatre Royal, July 14, 1887, she appeared in repertoire, including such plays at "Fedora," "Adrienne Lecouvreur," and "Theodora." Her last appearance in Manchester was within recent years, at the Manchester Hippodrome, when her repertoire consisted of briet "war" pieces.*

T. W. (Newcastle).—*Frank Danby appeared in "The Country Girl" at the Grand Theatre, Leeds, during the week May 7-14, 1904.*

MISS KATHERINE GOODSON.

Miss Katherine Goodson, who is off again on her travels, gave at Queen's Hall a "farewell" recital. She plays Chopin admirably and her performances of the F major Prelude and some studies was on a very high level. Schumann's "Kinderscenen" was a model of the way in which these charming little pieces should be played and Schubert's "Wanderer" Fantasia was technically brilliant as well as a finely balanced piece of interpretation. The audience was large and full of enthusiasm.

VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION.—Weekly Report: Cost of maintenance of Benevolent Institution, about £56; number of old artistes residing there, 46 (ladies 10, men 36); amount of weekly pensions, £57 6s.; number of pensioners, 191; amount of grants, loans, fares, etc., £13.

"SECRETS OF A SHOWMAN."

Mr. C. B. Cochran's Reminiscences.

One must repeat again the old and familiar paradox that it takes a great man to fail. It is easy enough to succeed if one is content with "adding one to one;" the man to honour is he who aims at a million and dies on St. Helena—or lands himself in the Bankruptcy Court. Mr. C. B. Cochran makes no secret of his "failure" in the fascinating and well-written autobiography, "The Secrets of a Showman," published by Heinemann at 25s. net. But as Mr. James Agate says in the admirably loyal preface, "In what, after all, has Cochran failed that really matters?" His "honour is untarnished and pluck has moulted no feather, the rest surely is bravery and high-hearted resumption."

In the last chapters of the book Mr. Cochran tells of the thrill he feels in beginning life all over again. When he first started he had no one to help him and now, with few exceptions, everyone is conspiring to help him. Actors and managers rushed to his aid immediately they knew of the bad times through which he was passing and in a special paragraph he pays tribute to Mr. A. E. Abrahams for the generous treatment which enabled him to make a new start.

There were several contributory causes of his failure. The principal one was the serious illness that made it absolutely necessary for him to relinquish the reins of his undertakings at a critical time. Then there was Delysia's illness which caused the bookings for "Mayfair and Montemarte" to drop £1,800 in the first week of her absence. It was just bad luck and so was the withdrawal from the Carpentier-Dempsey fight, the story of which Mr. Cochran tells so graphically. One of the most interesting features of the book is the frank statement of the takings and expenses of his various productions. "The League of Notions," for instance, played to from £2,500 to £3,200 a week, when other theatres were taking about £700 or £800 a week, but the working expenses amounted to £2,500. This production in ten months made £7,000. In "Mayfair and Montmarte," however, he lost £20,000, although just before Delysia left the cast the takings were enormous. The weekly salary list for "The Miracle" production was £5,000, and to-day, as the author points out, it would probably be double that amount.

Although these and his other productions took money far in excess of the average, few of them made much profit because Mr. Cochran always aimed at providing the best that was to be had, regardless of the expense. He ransacked Europe and America for silks and other embellishments for "The League of Notions," he tells of the trouble he had in obtaining the services of Tuni, "the most beautiful woman in the world," and of the pains he took over "The Miracle." Yet one of the most successful of his revues, both artistically and financially (for it ran nearly five hundred nights and made a consistent profit of £500 a week) was the first, "Odds and Ends," at the Ambassadors, in which Delysia and Morton were first introduced to this country. He says frankly that he paid Delysia £6 a week and later on in the book he tells us the enormous salary that this great artiste, whom he discovered playing a part of half-a-dozen lines in Paris, received in America. Mr. Cochran certainly deserves the credit for creating the intimate revue in this country.

In the first part of his autobiography there is the story of his early life. When he was seventeen he sailed for New York with a friend and their joint capital on landing was something under £5. His ambition was to be an actor. For a time he hovered between starvation and a few odd jobs until he managed to introduce himself to Richard Mansfield, the famous American actor. He started by playing small parts in Mansfield's company, but ended by becoming his secretary. Mr. Cochran's chapter on his American experience and, especially, his description of his employer, for whom he had a great admiration, regarding him as "one of the most intellectual actors of our time" are intensely interesting, as is also the account of the break with Mansfield (who had a "violent temper") and his return to London. There is no space to recount the story of his early adventures as a music-hall agent or his first entry into the "show" business on his own account. He has some remarkable things to say about Houdini, who was one of his earliest clients, and Hackenschmidt and Madrah figure largely in this part of the book.

The truth is that Mr. Cochran, like all great artists—of the theatre or otherwise—was before his time. He paved the way to a large extent for others to reap the profits. He found the Chauve Souris Company and lost money on their first appearance here because they were new, and their subsequent seasons they have been very successful. He is a pioneer and we may remind ourselves of the debt that London owes to him by remembering the famous artists who have appeared under his management. Sarah Bernhardt and Duse made their final bow to the English public through his enthusiasm and enterprise, the Guitrys, Diaglieffs Russian Ballet and more recently the Pirandello Company from Rome are others that come to mind. These things and, in fact, the whole of Mr. Cochran's book are a timely reminder that failure is a relative term. Artistically his thirty years' record is the story of a great achievement, far-reaching in its effects on the English theatre.

SYDENHAM AND FOREST HILL A.D.S.

The production of "The Lilies of the Field," at the Stanley Halls, South Norwood, by the Sydenham and Forest Hill Amateur Dramatic Society, was a great success. The acting of this company has reached a high standard, and, if one or two of the players were a little stiff at first, they rapidly improved. Others were so good that they would not have disgraced the professional stage. The portrayal of "The Lilies" by Miss Muriel Fells in the part of Elizabeth, and Miss Genitha Halsey as Catherine, was delightful acting. Especially good was that of Elizabeth in her assumed character of a demure Victorian damsel. Miss Violet Capes gave a neat little character sketch as Lady Susan Rocker. The elocution of all the players was particularly good throughout.

From the PROVINCES

BIRMINGHAM.

THEATRE ROYAL.—L., Theatre Royal Birmingham) Ltd.; M.D., Mr. Philip Rodway; Bus.M. and Mus.D., Mr. H. Rushworth; A.M., Mr. C. E. Denham.—"Grounds for Divorce" provided many a laugh. In this farcical comedy Miss Hilda Trevelyan as Denise, the neglected and romantic wife, gives a well-defined study of femininity. Mr. George Ralph, as the lawyer husband, gains one's approval for some effective acting. Miss Winifred Griffiths, as Marianne, the specious friend, made a good impression. The parts of Felix and Marie Roget were taken by Mr. Myles Clifton and Miss Hope Dorice, Miss Dulcie Lawrence played Henriette, and Mr. Tony de Lungo was the expressive Marchese Guido Longoni. Mr. Clifton played the inconsequential semi-dudo part exceedingly well, and Mr. Guy Preston was an ably diplomatic Labelle.

PRINCE OF WALES.—P., Prince of Wales Theatre (Birmingham) Ltd.; M.D., Mr. Philip Rodway; A.M., Mr. G. D. Bradbury; Mus.D. and Bus.M., Mr. H. Rushworth.—"Lilac Time," in which Schubert's music and love story are embodied, provided a refreshing entertainment with some highly acceptable vocalism and really good acting. Miss Rose Hignell again portrayed Lili in charming fashion, and sang admirably. The Schubert of Mr. Fredk. Blamey made an irresistible appeal, and Mr. Eric Morgan, as the poetic baron made a capable contrast. Then the ballerina of Miss Maud Zimbla was properly accentuated. As the comedy court glassmaker, Mr. Horace Mills gave a ripe performance, and Mrs. Vert was ably represented by Miss Mina Greene. Messrs. Henry Raymond, Walter Outhwaite and Edward Hughes assisted in the musical side, and the heroine's sisters were in the adequate hands of the Misses Ivy Bryant and Marjorie Elsmie.

ALEXANDRA.—P. and M., Mr. Leon Salberg; A.M., Mr. Fred C. Finch; Mus.D., Mr. David Cochrane.—The O'Gorman production of "Apple Sauce" includes that bright pair, Stanley Kirkby and Harry Hudson, whose song and comedy contribute largely to a gay show. Lawrie Howe also makes a hit, and both Ena Foy (a clever performer) and Leo Sax give full value. The former with Midge Herbert give the farce, "Selling a Piano" with comic effect. Marjorie York is chief vocalist, and the Haden Herbert Four give a song and dance act in delightful style. The Syncopated Jazz Seven and the Apple Sauce Girls do their share agreeably.

BORDERLEY PALACE. P., Moss Empires, Ltd.; L., Mr. and Mrs. F. G. Kimberley; A.M., Mr. John Crondace.—The Players' Productions present "Souvenirs of 1925," in which Dick Ray is starred, with John Cullen, George Perry, Janis Tearle and the Marvellous Three Kobes in support. Nora Dawson and Nan Coleridge are among the ladies, and Jack Conroy, Harry Jay and Domino assist.

GRAND.—P., Moss Empires, Ltd.; M., Mr. F. A. Jolly; A.M., Mr. E. C. Gibson; Mus.D., Mr. Gilbert Smith.—The Versatile Three give their harmonious vocal and instrumental turn, supplemented by humorous dialogue, with snap and tuneful effect. Violet Essex, of musical comedy parts, made a pleasing appearance in daintily sung songs, and Tucker, the violinist who sings, played his dual role with evident acceptance. Hart and O'Brian again presented their laughable act, and Robb Wilton, assisted by Florence Palmer, drew many a laugh from his quaint performance. Texo gives an aerial gymnastic display, and Trixie appears as the Australian Venus.

EMPIRE.—P., Moss Empires, Ltd.; R.M., Mr. Henry Reymond; A.M., Mr. A. E. Sheldrick; Mus.D., Mr. J. Clegg.—The revue, "Rat-a-Tat," has several well-known artistes doing duty. Leslie Sarony is a favourite in comedy and dance, and Dick Evans puts in some sound work as leading comic, with his happy vein of comedy characterisation. As leading lady Mona Magnet acts vivaciously, sings a song piquantly, and dances neatly. John Harcourt and Frank H. Fox are also in the limelight, while an instrumental novelty is the appearance of the St. James Trumpeters. The Double-Six furnish an entertaining dancing scena also.

HIPPODROME.—P., Variety Theatres, Ltd. (Birmingham); M.D., Mr. Chas. Gulliver; M., Mr. Jas. W. Kilgour; Mus.D., Mr. H. Henderson, Mus.Bac.—The revue, "Running Riot," is staged in pleasing fashion. Stan Paskin and Horace Kenney do very well in the farcical scenes presented. The boarding house scene and "Quality Street" are two good examples of the diversity of the show. The Hudson Girls appear in the latter with demure effect. Nellie Turner makes a capable leading lady, supported by Florence Hunter, another artiste with ability. William Thompson and Chas. Berkeley, with Cecilia Marion, Wally Bosco and A. E. Young also appear.

DUBLIN.

GAIETY.—M., Mr. C. Hyland; Mus.D., Mr. W. S. Naborro.—A welcome return Mr. W. S. Naborro.—A welcome return visit of the ever popular Carl Rosa Opera Co. for a short season draws record houses here nightly, opening on Monday evening with a delightful presentation of "Madame Butterfly." The principals and chorus won well-merited success.

THEATRE ROYAL HIPPODROME.—M., Mr. J. H. Hamilton; Mus.D., Mr. R. Bolton.—Topping an excellent vaudeville bill here Miss José Collins, supported by the popular composer, Nat D. Ayer, prove a big draw. Other items include Stanley and Birnes, "The Two White Lights of Broadway," the Houston Sisters, the Premier Dublin Quartette, the Avolos (American Xylophonists), Sylvestre the Sunshade Maker, Clevener ("The Wizard of the Concertina,") and Renda Rudd, comedienne.

OLYMPIA.—Props., I. J. Bradlaw, R. Morrison; Mus.D., E. J. Taylor.—The comedy burlesque, "Bad Boys," presented by Carr Kiddie, proves a big draw here this week. An all-round excellent caste includes Bert Groves, Hugo Hamel, Charles Gordon, Arthur Gordon, Fred Dane, Bert Davies, Billy Nelson, Elsie Cubbins, Dolly Crudin, with specialities by Bert Groves, Bros. Williams, the Badun Six and the Eight Elsie Esme's Tom Boys in a comedy acrobatic feat.

ABBEY.—M., Mr. M. J. Dolan; Mus.D., Dr. J. F. Larchet.—Mr. George Sheil's three-act comedy, "Professor Tim," is produced here with a full Abbey caste.

EDINBURGH.

LYCEUM.—M.D., Mr. F. W. Wyndham and Mr. Geo. T. Minshull; A.M., Mr. Stanley S. Shuter, junr.; Mus.D., Mr. Albert E. Burke.—The O'Oyly Carte Opera Company began a fortnight's engagement here on Monday. Opening with "The Mikado," the Company repeated a highly successful performance in presence of an audience that crowded the theatre. Miss Bertha Lewis and Mr. Henry A. Lytton are in their familiar parts, in which they are delightful. Mr. Sidney Pointer's Nanki Po is, vocally and dramatically, a clever impersonation, and with those charming singers, Miss Elsie Griffin, Miss Aileen Davies, Miss Winifred Lawson, and the other members of the cast, the popular opera was received with enthusiastic applause. Mr. Harry Norris is an admirable musical director.

ROYAL.—P., Messrs. Howard and Wyndham, Ltd.; L., Edinburgh Varieties, Ltd.; M.D., Mr. Fred Collins; R.M., Mr. W. Scott Buccleuch; Mus.D., Mr. Jas. H. Herkes.—The H.S. Productions, Ltd., present "Whizz" twice nightly at this house. Included in the cast Miss Gladys Carlton, Mr. Alfred Jepson, Mr. Tommy Graham and Kuming and Dini, who are helped in the fun-making by Mr. Stan. Skuash, Mr. Freddie Westcott, Miss Barbara Graham and the twelve Whizz Girls.

KINGS.—M.D., Mr. A. Stewart Cruikshank; A.M., Mr. John E. Masterton; Mus.D., Mr. A. Douglas Willcox. The Leith Amateur Opera Company are appearing here in Lehar's melodious work, "Gipsy Love," of which an excellent performance is given. The young actors are capable singers and actors, especial mention being deserved by Mr. Wm. Grant, Miss Mary Murdoch, Mr. R. D. Gow, Mr. J. W. Lumsden, Miss Nan. Gray, and Miss Susie Falconer. The success achieved is largely due to the musical director of the Company, Mr. W. Gilchrist Cochrane.

EMPIRE.—M.D., Mr. R. H. Gillespie; R.M., Mr. Joseph Nelson; Mus.D., Mr. Felix Burns.—In a splendid variety programme here is Miss Hetty King. The popular male impersonator brings a budget of new and tuneful songs which she renders with characteristic dash and humour. Mr. Dick Henderson, the Yorkshire comedian, is very droll, and evokes much applause for his clever work; Valentine and Bell, in their farcical sketch, "The Furniture Removers," add to the merriment of the audiences, and Miss Jean Kennedy and Mr. Sid Cuppin portray with effect the characters which they introduce into their act. Mr. Rob Daymar, a clever musical clown, and Mr. Eddie Grey, an expert juggler, complete the bill.

GLASGOW.

THEATRE ROYAL.—M.D.'s, Messrs. F. W. Wyndham and Geo. T. Minshull; B.M., Mr. Harry F. Ashton; Mus.D., Mr. W. B. Stephens.—Under the auspices of Lodge Maryhill No. 510, the Philharmonic Society is producing Ambroise Thomas' opera, "Mignon," an ambitious effort. So strong is the society in principals, that they are offering three different casts during the week.

KING'S.—M.D.'s, Messrs. Fred W. Wyndham and George T. Minshull; B.M., Mr. Hugh McFarlane; Mus.D., Mr. A. Hoskins.—"The Folly of Youth" is proving a strong draw here with the many admirers of Phyllis Neilson Terry. Although pride of place must be given to Miss Terry for her fine emotional acting, the general standard of excellence throughout is good and particular praise must be accorded to Farren Soutar, Dorothy Lane, Lydia Andre, Henrietta Leverett and S. A. Cookson.

PRINCESS'S.—Acting Manager, Mr. Hugh Murdoch; Musical Director, Mr. Robert McLeod.—A popular idea is being introduced here this week with an all-Scotch programme representing what is best in native talent. The members of the company are well chosen and include Oliver and Mack, in a characteristic scena; Lyndon and Moore, in a burlesque, "The Reporter"; Croft and Naughton, in a comedy sketch, "Did She?"; Mackenzie Reid, in piano-accordion selections; the Six Royal Cambrians, in songs and dances; Buce Macloud, Scottish ventriloquist; Ivy Gordon, versatile comedienne; David Stewart, Scottish tenor; Jack Hayworth, comedian; and Robert Bemand, the new comedian, with his wonder pigeons.

PAVILION, LTD.—M.D., Mr. F. A. Lumley, J.P.; M., Mr. John Kirkpatrick; Mus.D., Mr. Howard Croft.—Quite a novel and attractive show is given by Carmo, the illusionist, and his miniature menagerie. All the animals and a company of 40 artists take part in the performance, and provide two crowded hours of magic and mirth.

OLYMIA, LTD.—M., Mr. Alex. Y. Cassels; Mus.D., Mr. John Henderson.—The variety items and pictures maintain the usual excellence. On Monday, Tuesday and Wednesday the successful film, "Moon of Israel," is shown, while "The White Man" is announced for Thursday, Friday and Saturday. An entertaining couple, Anderson and Nash, comedy duo, and Pat Clarke, a clever dancing juggler, met with well-deserved appreciation.

ALHAMBRA, LTD.—M.D.'s, Sir Alfred Butt and Mr. R. H. Gillespie; G.M., Mr. F. W. Crossley Taylor; A.M., Mr. Fred A. Ferne; Mus.D., Mr. Arthur E. Godfrey.—Messrs. Arthur Gibons and Dennis Eadie are presenting that powerful play, "The Pelican." The play is excellently cast, Miss Nan Marriott-Watson as the mother playing with power and pathos.

EMPIRE.—P. Moss Empires, Ltd.; R.M., Mr. G. H. Richardson; A.M., A. J. Wark; Mus.D., Mr. Henry Farmer. Tom Arnold (for Shea Productions) presents the comedy revue, "The Melody Box," which has many pleasing features. The caste includes Freddie Forbes, Billy Rutherford, Elsie Bower, Dorothy Vernon, R. W. Willy, Edris Coombs, Victoria Miller, Vernon Drake and the 16 Tiller Girls.

LIVERPOOL.

ROYAL COURT.—M.D., Mr. George T. Minshull; B.M., Mr. J. H. Ferguson; Mus.D., Mr. Jullien H. Wilson.—A cordial reception was given on Monday evening to Mr. Fred Terry and Miss Julia Neilson, whose visit to Liverpool is always looked forward to with keen delight.

On Monday evening "Sweet Nell of Old Drury" proved as interesting as ever. Both players appeared in their original parts, and were ably supported by Hugh F. S. Casson (Jeffreys), James Carson Edwards (Clavering), Frank Milray (Rollins), Robert Grogan (Fairfax), Frank Royd (Percival), Madge Escolme (Castlemaine), Irene Arnold (Olivia), Hardu Gunn (Tiffin), and Phyllis Relph (Portsmouth).

SHAKESPEARE.—L. and M., Mr. W. W. Kelly; A.M., Mr. J. H. Tomkinson; Mus.D., Mr. Sam Hague.—Mr. Basil Gill is here this week with that fine play, "The Fool," and on Monday evening a crowded audience extended to the distinguished actor and his able company a great welcome. This first visit to Liverpool of Channing Pollock's work has been greatly appreciated, the drama creating much food for thought. Mr. Basil Gill's work in the role of Daniel Gilchrist was excellent in every way, and showed that he has in no wise lost his power of controlling an audience by sheer artistic strength. The supporting cast gave valuable help in completing the story, among the principals being David Gill (Umanski), Frances Carter, Dorothy Stephen, Marjorie Geach, Fred Grosvenor, Lamont Dickson, Renee Rubens, Robert Rivers and Betty Rubens.

PLAYHOUSE.—P., Liverpool Repertory Theatre, Ltd.; L. and M., Miss Carpenter; Mus.D., Mr. Joseph Smith.—So acceptable has "T' Marsdens" proved that the management has postponed for a week the date of its successor, "The Marriage of Columbine."

HIPPODROME.—M.D., Mr. Charles Gulliver; L. and M., Mr. E. W. James; Mus.D., Mr. R. Tomlinson.—Harry Day's spectacular revue, "Designs," is the attraction here, affording great delight. There is an abundance of fun, the principal providers being Bob Stevens, Dolly Elsworthy, and Dan Young, while the Sisters Jensen and Mdlle. Albion are excellent dancers. As a player of the accordion De Busse wants a lot of beating, and Robert MacLachlan sings artistically. Others in the cast include Eileen Connelly, Walter Newman, J. Comerford, and Edith Beverley.

EMPIRE.—P., Moss Empires, Ltd.; L. and M., Mr. George Manners.—Miss Sybil Thorndike opened on Monday evening with "Saint Joan," which is to remain for a fortnight. The house was packed, and the great actress had a wonderful reception. Throughout the play Miss Thorndike held her audience in a tight grip, her every movement being watched with the closest attention. She was supported by a good company.

ROTUNDA.—M., Mr. M. Montgomery; A.M., Mr. J. E. Machin; Mus.D., Mr. E. J. Leeming.—Here this week Billy Doust and Claude Anderson are presenting "Speed," a merry revue with lots of fun. In the cast are Cyril Dunn, Billy Doust, Eric Le Fre, Claude Anderson, Elsie Cowie, Rene Le Fre, Fred Marston, Harry Charles and Teddy Astor.

PAVILION.—P., Messrs. W. H. Broadhead and Son; A.M., Mr. Henry Hearn; Mus.D., Mr. Harry Walker.—A very funny creation, "Oceans of Notions," is being given here by Will Dalton and Company. It is quite a good evening's entertainment and has many original features. Included in the cast are George Norton, Lynn Wright, Annie Rooney, Fred Austin, Louis Gaye, Maisey Gordon, Mary Gibson, Little Sammy, Fred Manson.

RIVOLI.—M.D., Mr. T. Halliwell Hughes; M., Mr. E. J. Francis.—Mr. Jack Fortescue and his repertory company continue their successful season here. This week they are giving "The Lady of Ostend."

MANCHESTER.

PRINCE'S THEATRE. — P., United Theatres Co., Ltd.; M.D., Mr. John Hart; A.M., Mr. George Lee; Mus. D., Mr. Chas. W. Chambers.—Another visit of Miss Phyllis Dare to Manchester in "The Street Singer," is to be recorded here, her personal reception showing her to be one of the foremost among popular favourites. Her performance as Yvette was greatly enjoyed on Monday, and the company supporting is entirely efficient, especially good being Mr. Paul England as Bonai, Miss Daisy Elliston as Violette, Mr. Henry Caine as Armand, and Mr. Frank Steward as Francoise.

ARDWICK EMPIRE.—M.D., Sir Oswald Stoll; A.M., Mr. G. H. Barrasford; Mus. D., Mr. R. Hardwick.—Vast amusement is ensured here by the excellent rendering by Messrs. F. Leslie Moreton and Guyton Heath's company of the musical comedy, "Stop Flirting." Outstanding work of merit is done by Geoffrey Saville, Ida Walton, and the speciality dancers, Patrick Walcott and Joan Bryant.

HULME HIPPODROME.—P., Messrs. Broadhead and Son; G.M., Mr. H. Winstanley; Sec., Mr. W. H. Isherwood; A.M., Mr. A. Kavados; Mus. D., Mr. P. O'Callagan.—The Don Productions present here "Laughs and Ladies," an amusing and attractive show. A good cast make the most of it, the chief successes being scored by Harry Russell, Madge Allan, Daisie Morell, Philip Becker and Romani.

METROPOLE THEATRE.—P., Messrs. Broadhead and Son; A.M., Mr. Bert Hearn; Mus. D., Mr. Albert Heyes.—Nine bright and humorous scenes, based on the relations of "Capital and Labour," make a fresh and attractive show here this week. A sound company is headed by Chester Field and Rosaline Chard.

OSBORNE THEATRE. — P., Messrs. Broadhead and Son; A.M., Mr. H. Sharples; Mus. D., Mr. J. Hartley.—Having for a time disbanded the Repertory Players established here for so long, Mr. Broadhead is giving patrons a reversion to vaudeville, and this week has a particularly attractive bill to offer. It includes the Ten Loonies, in their amusing musical act, Madge Grey, the popular comedienne, Molle Copeland Trio, Leah Victoria, and Frank Melvin.

KING'S, LONGSIGHT. — P., Messrs. Broadhead and Son; A.M., Mr. George Steel; Mus. D., Mr. Chas. H. Bayley.—The Broadhead Players here have a good acting medium this week in the Percy Hutchison success, "The Luck of the Navy," by Clifford Mills. Mr. Paul Neville figures admirably as Lieut. Clive Stanton; Miss Ethel Bracewell makes a graceful Cynthia Eden; Mr. Terry Davies is a distinctive character as Admiral Maybridge; Mr. Edward E. Louis is well cast as Schaffer; and Miss Gladys Ford Howitt plays in her usual sensitive style as Dora Green. The play is very competently put on by Mr. Edward Valentine.

PALACE.—M.D., Mr. Alan Young; M. and Sec., Mr. Jesse Hewitt; A.M., Mr. Douglas Bush; Mus.D., Mr. Thos. Wrathmall.—Here for a short season is staged that great musical play, "Rose Marie," with Virginia Perry in the name-part, delightfully portrayed. George Gregory, a big favourite in Manchester, scores as Hard-Boiled Herman, Jamieson Dodds is well placed as Jim Kenyon, and Leonard Mackay, as Sergeant Malone, plays with his usual distinction. Able support is given by Doris Sparrow, Louise Witting, Desmond Roberts, Colin Ashdown, J. C. Aubrey, Marie Nixon, whilst the "Totem Pole" chorus is distinctly novel. The play is produced by Felix Edwardes, the orchestra under the direction of Jacque Heuvel, and the many excellent dances are arranged by J. Kathryn Scott.

HIPPODROME.—M. D., Sir Oswald Stoll; R. M., Mr. Bartram Iles; A. M., Mr. Hodgkinson, Mus. D., Mr. Baguley Waters.—Walter Bentley's Revue, "Helter Skelter," produced by Espinosa, is a fine all-round show. Sandy Powell, Barbara Babington, and Rich and Galvin are to the front in a good cast, which includes Jimmy Craig, Spencer Ward, Pattie Loftus, Mervyn Roland, Quetta Papucci, Nita Croft, Kathie Hewitson, and the Twelve Espinosa Girls.

SHEFFIELD.

LYCEUM THEATRE.—M. D., Mr. John Hart; G.M., Mr. J. E. B. Beaumont.—"It Pays to Advertise" is the attraction here. A well-balanced company includes Messrs. Tom Squire, Charles Cantley, William Daunt, David Erlston, Misses Daphne Carr, Dora Travers, and Ninette Raymon.

THEATRE ROYAL.—M. D., Mr. John Hart; G. M., Mr. J. E. B. Beaumont.—The successful comedy "Up in Mabel's Room" is on a return visit. The cast is a good one, and includes Misses Ione Campbell, Madge Turner, Olive Richards, Evelyn Martin, Messrs. Edward Swinton, George Edwin Clive, Leonard Dainton, and Carr Davenport.

EMPIRE.—P., Moss' Empires, Ltd.; R. M., Mr. Arthur H. Williams; A. M., Mr. A. E. Story.—A fine variety programme is well sustained by Harry Tate, in his sketch "In His Office2"; Alfred's Band, with which is associated Mdlle. Terpsichore, in clever dances; Sammy Shields, the popular comedian; Ruth Budd, in singing and dancing; J. P. Ling, in "vocal caricatures"; Ethel Revwell and Gracie West, in comedy scena; and Edgar Beynon, in versatile act.

HIPPODROME, LTD.—R. M., Mr. H. C. Savage; A. M., Mr. W. B. Gibson; Mus. D. Mr. W. Bingley.—"Wildfire," a bright revue, is presented by a strong company, headed by Syd. Howard, as leading comedian, and Jennie Gregson, as the clever principal lady, well supported by Harry Evans, Billie Trevelyan, Jack Marks, Albert Wayne, Olga and Renee Stocker; the Royal Porth Quintette, and the Twelve Dancing Damsels.

At the Hippodrome, ACCRINGTON, the Denville Stock Company are presenting "The Prince and the Beggar Maid" to capital houses. All the parts are well sustained and the production is a decided success.—At the Princes, "Gerald Cranston's Lady" is the attraction.

At the Grand Opera House, BELFAST, Mr. Lionel Bute presents the popular film star, Mr. Guy Newall, in the comedy "Just Married."—At the Hippodrome is Miss Daisy Wood, the accomplished comedienne, who on her return visit gains many encores. Maggie Dickinson and Exquisite Six create a sensation in their wonderful dancing act, and also included are the smart Bros. Walsh.—The attraction at the Empire is the new style revue, "What I'll Do." The cast includes the six Welsh miners, Eddie Walker, Victor Leopold, Millie Fillson, Bert Snowden, Chas. Conley, Lorna Laurie, Winifred Laurie, etc.

Fred Randall is presenting at the BLACKPOOL Opera House this week the farcical comedy of "Her Temporary Husband."—At the Grand Theatre the attraction is "Just Married," the company being under the management of Lionel Bute, with Arthur Mack and Honor Byrne in the leading parts.—M. Klit-Gaarde is presenting "The Nine O'clock Revue" at the Palace of Varieties. Hugh Bene, Betty Turner, W. A. Scott, Mehro and Marcel, etc., are in the cast.

At the Metropole Theatre, BOOTLE, Clara Coverdale presents the sporting revue, "Ten to One On," the principals being Jimmy James, Max Miller, Betty Britten and Tony Wood.

The entertainments at BRIGHTON this week include "Spring Cleaning," at the Theatre Royal with star company. At the Hippodrome, the revue, "A Week's Pleasure," is the attraction, with Betty Fields, Walter Amner, Pat Aza and the Tower Dancing Girls.—The Dorothy Kennard Company are presenting "Miss Hook of Holland" at the Palace Pier. The principals include Cecil Garbutt, William Hobbs and Miss Margaret Kennedy.—The Piccadilly Follies are at the West Pier Theatre and "Up the River" is at the Grand Theatre. The cast includes Miss Marie Wilson, Miss Mable Kempton, Mr. Frank Tarrell, Mr. Donald Keir and the Maxim Girls.

At the Theatre Royal, BLYTH, the Inez Howard Players are repeating the performance of "Uncle Tom's Cabin." On Thursday, Friday and Saturday "Driven from Home" will be presented.

At the Hippodrome, BIRKENHEAD, is a song and dance revue, "Night Lights," featuring Hedges Bros. and Jacobson.—At the Argyle, Thos. F. Convery presents "On the Dole," featuring Albert Burdon.

At the New Theatre, CAMBRIDGE, by arrangement with Reandean, the Dee Cee Company present "Rain." A strong cast includes Elsie Wagstaff as Sadie Thompson, and Francis Roberts as the Reverend Davidson.

At the Prince's Theatre, BRADFORD, Thomas J. Courtley presents "Nicolette," the cast being as follows:—Cecil Musk, Bert E. Evremonde, Lindsell Stuart, Jack Leopold, Molly O'Shann, Arthur Mortimer, Phyllis le Grand, Wensley Russell, Mark Daly, Robert McQueen, Muriel Terry, Kingsley Lark, Emile de Vellen, and Walter Lindsay. At the Alhambra is the Karno revue, "On with the Show," in which the principal parts are enacted by Terry Wilson, Jim and Jack, and Katie Kay. At the Palace Ray Brothers are staging "The Side Show," the principals being Fred Morgan and Harry Arthurs.

At the Palace Theatre, BURNLEY, Cranston Heath production present the revue "Fags," in which Charles Jones, Elsie Lytton, and Johnny Walker play the principal rôles.

The first visit to the Theatre, Royal BATH, of "White Cargo" is arousing much interest amongst local playgoers. The fine cast includes Murray Carrington (Weston), Fred Wright (the Doctor), and Kathleen Bentall as Tondeleyo. The revue at The Palace is entitled "Tonics," in which Jack Warman is leading comedian.

At the King's DUNDEE, is Murray King and Clark's company in "Romance." May Fairclough plays the part of the Italian Operatic star La Cavallini beautifully. As the Rector of St. Giles, H. Brough Robertson gives a finished performance, and along with Miss Fairclough scores in the telling final act. Ernest A. Duval displays dramatic power as Cornelius Van Tuyl; and also deserving mention are Freda Dale (Miss Frothingham), Edmund Tottenham (Fred Livingstone), Charles Young (Harry Putman), Marguerite Dalmeyda (Signora Vannuci), and Signor Benoni (Achille). "Are You Working?" an entertaining revue, is proving a success at the Victoria. McGregor and Hood, the chief fun providers, keep the audience in a merry mood; Barry Burnett is a quaint performer; Anna Kemp, Bunty Dewar and Mary Selkirk share the honours; Jimmy McKinlay and Bert R. Davies do well, and the smart dancing by the Six Desmond Girls is an agreeable feature. At the Queen's Herbert Mansfield's Repertory Company give a delightful performance of H. F. Maltby's comedy, "Such a Nice Young Man," with Herbert Mansfield in the rôle of Alfred Cook and Jayne Grey as Grace Roberts, able, support being given by the other players. At the Princess's are the Surprise Quartette in a musical act, while the programme at the Queen's Cinema is supplemented by Wee Billy Bracey, comedian, and Bros. Lloyd entertainers.

At the Grand Opera House, MIDDLESBROUGH, "Katja the Dancer" is the attraction. Prominent in an excellent cast are Marie Douglas, Elsie Keene, Yvette Anning, Robert Woollard, John Hagen, Dereak Knowles, and Charles Childerstone. At the Theatre Royal, "The Speckled Band" is being presented by the Millane Stock Company. At the Empire, the Robertsons Enterprises, Ltd., are presenting Robert Courtneidge's successful musical comedy, "The Dairymaids.'" A first-class company includes Avis Robb, Marjorie Lawrence, Mabel Dark, Barry Kendal, Benny Bobs, Ernest Hall and Dan Clarke. Clever specialities are also given by the Sandow Girls, Dairymaids and the Pyjama Girls. A smart musical show is given at the Hippodrome by the Brothers Geddes, eccentric musicians. "The Happy Ending" completes the programme.

The revue, "Pay Day" is at the Hippodrome, WARRINGTON, with Scotch Kelly, May Edine, Milroy Trio, Fred Santley, and the Onato Girls prominently placed.

CARDIFF NEW THEATRE (M.D., Mr. Robert Redford).—An eagerly-awaited visit of "No, No, Nanette," is being paid this week, extending over next week also. The cast is headed by Miss Cora Goffin, the charming actress who captivated Cardiffians in pantomime two years ago, Mr. Arthur Riscal and Mr. Charles Heslop.

CARDIFF, THE EMPIRE.—Firth Shephard, Ltd., present the excellent revue, "Shephard's Pie." The popular comedian, Hal Bert, causes much merriment, Jennie Hartley is versatile and energetic, Clifford Morgan is heard in splendid voice, and Cornalla and Eddie, Nat Lewis, Marion Edwardes, Albert Digney, Gwen Gorton and Joan Travers, with Mackey's Band, are all responsible for the general success and merriment.

At the Hippodrome, CHESTERFIELD, the popular stock company associated with the house present the Western drama, "At Cripple Creek."—The O'Mara Opera Company is paying a welcome visit to the Corporation Theatre, the operas performed including "Il Trovatore," "Faust," "Romeo and Juliet," "Rigoletto," "Tannhäuser" and "The Bohemian Girl."

That versatile actor Ivor Novello is scoring a triumph at the Grand Theatre, DERBY, this week where he is appearing in "The Rat." This gripping tale of the underworld of Paris with its varying phases of grave and gay provides Mr. Novello with a rare opportunity of displaying his distinguished acting and his Pierre Boucheron. "The Rat" is a creation that stamps him as one of our foremost actor-managers. A feature of the production is the striking performance of Miss Dorothy Batley and the entire cast are on a high plane.—Mr. B. A. Meyer's new revue, "Cock-a-doodle Do!" with Archie Glen, Eric Randolph, Irene Shamrock and Herbert Lee is at the Hippodrome.

The "Eff Gee" Productions present the Revue "Nippy" at the Grand Theatre, DONCASTER, featuring Fred Evison (as Nippy), Joan Hester and Harry Stafford and his Metropole Band. At "Arcadia," Mr. J. Bannister Howards' No. 1 Company present the ever-popular musical comedy, "The Belle of New York."

At the Crown Theatre, ECCLES, the Broadhead Players present "The Younger Generation." The characters in the play are enacted by Hilda Davies, Charles Brandon, Lodge Percy, Dorothy Love, C. Hamilton Langham.

At the Theatre Royal, EXETER, Mr. Frank Forbes-Robertson is appearing in a round of established plays, including "The Passing of the Third Floor Back," "The Playboy of the Western World," "Sweet Lavender," "Rosemary" and "David Garrick." Mr. Forbes-Robertson is finely supported by an excellent company, which includes Miss Sydney Thornton, Miss Doreen Shortt, Miss Edith Ford, Miss Grace O'Malley, Miss Poppy Lytton, Miss Agnes Davidson, Mr. Fred Hodson, Mr. J. C. Bland, Mr. Walter H. Humphreys and Mr. R. Meadows-White.

At the King's Theatre, GREENOCK, Harry Lees presents the revue, "Scots Skits," featuring the new Scotch comedian, Willie Lindsay, supported by Betty Maldwyn, Charlie Cardow, Alf Maynall, Frank Knight, Audrey Beauchamp, Fred Howard, Nan Wyndham, Jack Rogers and the Alhambra Troupe of Dancers.

"The Officers' Mess," with Horace Lane as "Tony," is at the Gaiety Theatre HASTINGS.

A good attraction at the HALIFAX Theatre Royal is provided by Lydia Kyasht in "A La Russe." Some effective ballets are staged and the cast includes several excellent singers and dancers, amongst whom are Olga Alexeeva and Nicolai Nadejin. The Balalaika Orchestra, under the direction of M. Nicholas Madvedeff is also a striking feature of this novel entertainment. The revue "Puzzles of 1926," is staged at the Palace. It is presented by a capable company and the Piccadilly Band proves a popular feature.

At the Hippodrome, HUDDERSFIELD, Langwilk Productions present "On Velvet." Wal Langtry is the chief comedian, and he keeps the house in continuous laughter. He is supported by Maud Fyfield, Nona Dixie, the Velvetorian Band, the Musical Excelsas, Marjorie Maxim, Annie Keene, the Ciro Dancers, Jimmy King, the Melba Octette, Tommy Lowndres, the Six Velveteers.—At the Palace, Shogun and Ryder share the top of the bill with Marie Ambrose, the golden-voiced soprano. Others are Bryant and Bryant, electrical jugglers; Finlay Dunn, piano comedian; Jack Boot and Gaby Bolton, comedy; Jack Kellino and Stella and Partner, gymnasts.

"Jeanette," Messrs. Jerrold, Walmsley, and Kaye's French revue, is at the Coliseum, ILKESTON, the cast including Misses Rita Bell, Janet Warburton, Billie Gibbons, Messrs. Tom Bradley, Ramsey Thomas and G. L. Kaye.

At the KEIGHLEY Hippodrome, B. and M. Productions present the revue "Jig-Saw." An all-start cast includes Billy Bernhars, Woolmer Young, Emile Shepherd, The Six Fay Follies, and The Twelve Jig-Saw Beauties.

"Gossip and Grumbles" is being presented by Harry Lees at the PAISLEY Theatre, while at the Rink Variety Palace are appearing the Orpheus Trio in a quaint and humorous act; Jack Blair, comedian; and Rene and Renard, in a novelty banjo act.

At the Theatre Royal, PLYMOUTH, the fourth season of Mrs. R. H. Wagner's Amateur Operatic Company opened on Monday with a fine performance of "A Greek Slave," under the direction of Mr. Elwin Bryan. The proceeds are for the Actors' Benevolent and Plymouth Police Funds. Mr. J. B. Fagan's dramatisation of Robert Hichen's novel, "Bella Donna," is presented at the Repertory Theatre for the second week, with Miss Maud Stewart Drewry in the title rôle, and Messrs. Bernard Copping, Alfred Brandon and Noel Morris as the other principals.—Ray Bros. present "Volumes" at the Grand; "The Famous Swanees" appear at the Hippodrome; "Workshy" is at the Palace and "Modern Morality" and "The Gates of Mercy" at the Alhambra.

Noel Coward's play, "The Vortex," is being presented at the County Theatre, READING, Miss Frances Dillon being specially engaged for the production.—Jack Taylor's new revue "Encore" (the successor to "Wild Oats") is the attraction at the Palace. The cast includes Jack Hodges, Billy Rowland, Gaby Revette, Innes Tennent, Ivy Wright, Pansy Taylor, Henry West, Ivy Proudfoot, Frank and Albert, Maeder and Marise, James Ross, the "Wild Oats" Wonder Girls.

Patrons of the Theatre Royal, ROCHDALE, are provided with plenty of thrills in "The Rat," which is being presented by Milton Bode and Fred W. Warden's Company, by arrangement with Ivor Novello. This story of the underworld of Paris is vividly told, and Dino Galvini, in the name part, portrays the emotions and passions of the Apache in a manner that holds the audience. Paulette Loring as Yelie de Chaumet and Kathleen Saintsbury as Odile, are both excellent, and the whole company is one of exceptional ability.—The famous St. Hilda's Colliery Band is the chief attraction at the Royal Hippodrome, and other items include Ranee Argent, child soprano; Darty and Partner in a comedy act; Barbe and Barbette, acrobatic dancers; Lawson Williams and Jean Caldere, vocalist; and Fred Walmsley, comedian.—At the Empire Hall, the varieties are provided by Massona and Ronald in a juggling burlesque.

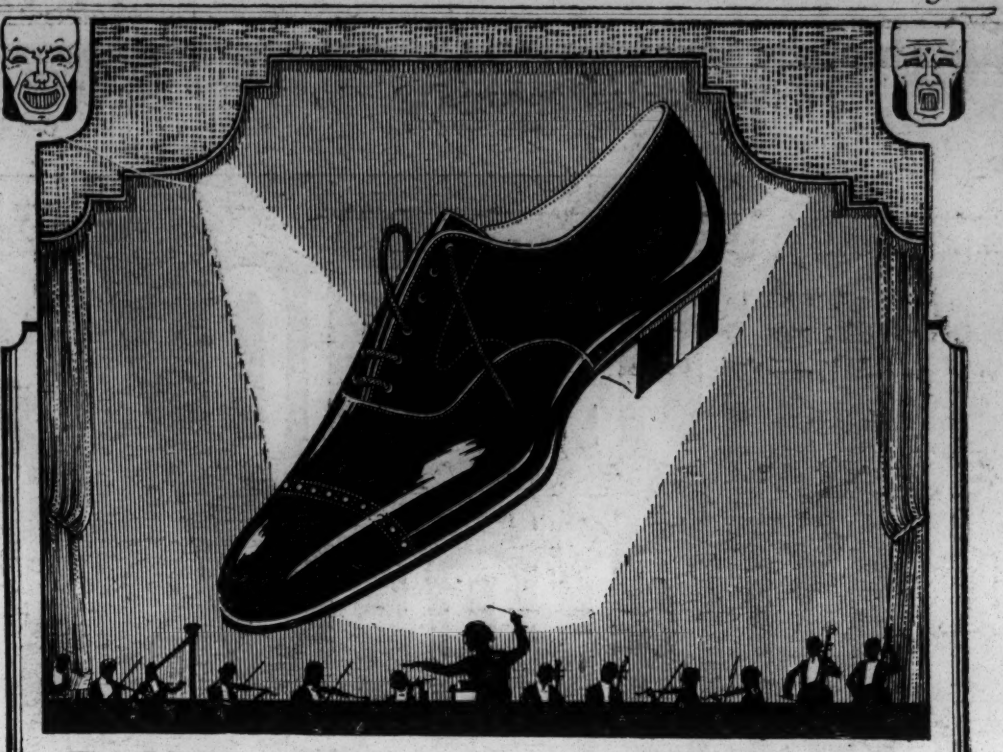
At the Palace Theatre, SALISBURY, "The Farmer's Wife" is being presented by Messrs. Clifton Alderson and W. Payne Seddon's Company to packed houses. The company is a clever one.

At the SALFORD Palace a grand variety programme includes G. S. Melvin (comedian), Harry Herbert, The Act Superb, featuring the wonderful Arabian horse and Setter dogs presented by Wm. Utteridge, Dorothy Penny, Fina Paynola and the Oster Trio, and Bertram Lowe presents The Symphonics Dance Band.—At the Royal Hippodrome, Joe Morrison presents the revue, "Jazz Land," featuring Charlie Wood, Maisie Terriss, Eleanor Smith, Bryant Len Battle, Whitmore and Le Garde, Billy and Betty, Leslie and Bevan and Joe Morrison's Band.

At the Alhambra, STIRLING, Mr. Alf. E. Dodds presents the Dixie Minstrels.

STOCKTON Hippodrome patrons are giving a cordial welcome to the return visit of Messrs. Macdonald and Young's excellent "Katinka" Co. who have gained high commendation for their portrayal of the cosmopolitan characters in this bright musical comedy.—At the Grand Theatre is the revue, "Broken Biscuits."

"Betty in Mayfair" is running a second week in the Empire Theatre, SUNDERLAND, and will then remove to the Adelphi Theatre, London, where it will be staged on Armistice night, and will be sure of a warm welcome if one may judge from the success which has attended it in Sunderland. The revue, "Parcels," is at the Theatre Royal. A capable company includes Walter Niblo, Teddy Gibson and Lil Marjorie.—Vaudeville, to help out pictures, is provided at the King's Theatre by the Four Wards, a male voice quartet and James Stewart, "a tramp at the piano."—At the Avenue Theatre, varieties are supplied by the Northern Concert Party.



PHIT-EESI Bantam Weight SHOE

INTIMATE functions throw masculine dress into high relief. A touch of character in each part is requisite to men of social propriety. This 'Bantam Weight' shoe by Abbotts has dignity and refinement. Shape and detail show personality and instil confidence. Special care has wrought surprising lightness and ease. The material and workmanship are, of course, in the best Abbott tradition.

Stocked in BLACK BOX CALF, TAN WILLOW CALF, PATENT LEATHER.

Postage 6d. 30/-

WRITE FOR CATALOGUE

SINGLE SHO

THE LAWRENCE WRIGHT MUSIC CO.

(The New Wright House), Denmark St. (Charing Cross Rd.), London, W.C.2.

Telephones: LONDON: REGENT 4147 (5 lines). **Telegrams: "VOCABLE, WESTCENT, LONDON."**

Musical Directors and Professional Pianists, write for particulars of our Orchestral or Pianoforte Subscription Clubs.

Artistes and Musical Directors in Manchester please call at our Branch Office, Hippodrome Buildings, Oxford Street, Manchester. 'Phone—Central 7504.

ON THE ROAD.

NO CHARGE IS MADE FOR ANNOUNCEMENTS UNDER THIS HEADING. MANAGERS OF TOURING PLAYS, REVUES AND CONCERT PARTIES ARE INVITED TO FURNISH PARTICULARS OF THEIR TOURS FOR INSERTION.

PLAYS.

A LA RUSSE (Mde. Lydia Kyasht).—Nov. 2, Royal, Halifax; Nov. 9, T.R., Birmingham.
ALEXANDER MITCHELSON. — Royal, Yarmouth.
ALF'S BUTTON.—Nov. 2, Grand, Southampton; 9, New, Cambridge.
ANDERSON, J. GRANT, REP. CO.—Little Hulton Playhouse, Bolton (season).
ARCADIANS, THE. — Nov. 2, Empire, South Shields; 9, O.H., Middlesbrough.
BACHELOR HUSBANDS.—Nov. 9, O.H., Blackpool.
BALKAN PRINCESS. — Nov. 2, T.R., Worcester.
BAMBOULA.—Nov. 2, Grand, Oldham; 9, Court, Wigan.
BAYNTON, HENRY.—Nov. 2, T.R., Newcastle; 9, Empire, Sunderland.
BELLE OF NEW YORK.—Nov. 2, Arcadia, Doncaster; 9, Harrogate (3), Scarborough (3).
BENSON, SIR FRANK. — Nov. 2, St. George's, Kendal; 9, Hippo., Keighley.
BOURCHIER, ARTHUR.—Nov. 2, H.M., Aberdeen; 9, King's, Dundee.
BRITISH NATIONAL OPERA.—Nov. 2 and 9, O.H., Manchester.
BROADHEAD DRAMATIC CO.—Osborne, Manchester; Crown, Eccles; Hippo., Bury (stock season).
BUCKLEY, FRANK REP.—Nov. 2, Empire, Shirebrook; 9, Palace, Belper.
BULL PUP, THE.—Nov. 2, Pleasure Gardens, Folkestone.
CAMPBELL, MRS. PATRICK.—Nov. 2, Grand, Luton; 9, County, Bedford.
CARL ROSA OPERA.—Nov. 2 and 9, Gaiety, Dublin.
CARL ROSA OPERA.—Nov. 2, T.R., Chatham.
CHARLEY'S AUNT.—Nov. 2, Lyceum, Ipswich; 9, Devonshire Park, Eastbourne.
COASTGUARD'S DAUGHTER (Aston Players).—Nov. 2, T.R., Aston.
COBRA.—Nov. 2, King's, Hammersmith; 9, P.O.W., Birmingham.
CONLIN, EVELYN, REP.—Pavilion, Northwich.
CREAKING CHAIR.—Nov. 2, East Ham; 9, Maidstone.
DE GREY, GEORGE.—Nov. 2, Alhambra, Devonport.
DENVILLE (ALFRED) REPERTOIRE COS.—Grand, Gravesend; Hippodrome, Chesterfield; Court, Wigan; T.R., Stockport; T.R., Ashton-under-Lyne; Hippo., Margate.
DOBELL, W. L.—Nov. 2, Town Hall, Dungarvon; 9, Town Hall, Tipperary.
DOLLAR PRINCESS.—Nov. 2, Prince's, Bristol; 9, Prince's, Bradford.
DORAN, CHARLES.—Nov. 2, Grand, Croydon; 9, Pleasure Gardens, Folkestone.
D'OYLY CARTE (NEW) CO.—Nov. 2, Artillery, Woolwich; 9, Grand, Derby.
D'OYLY CARTE (REP.) CO.—Nov. 2 and 9, Lyceum, Edinburgh.
DUNSTAN, EDWARD. — Nov. 2, Eden, Bishop Auckland; 9, O.H., Burnley.
EDUCATING A HUSBAND.—Nov. 2, Devonshire Park, Eastbourne; 9, Palace, Hastings.
ELIZA COMES TO STAY.—Nov. 2, Grand, Mansfield.
FARMER'S WIFE (A. & S.).—Nov. 2, Hippo., Richmond.
FARMER'S WIFE (Birmingham Rep. Co. No. 1).—Nov. 2, O.H., Northampton; 9, Artillery, Woolwich.
FATAL WEDDING. — Nov. 2, Palace, Blackburn.
FOOL, THE.—Nov. 9, T.R., Glasgow.
FORTESCUE, FRANK, STOCK CO.—Palace, Bordesley; T.R., Wolverhampton; Palace, Attercliffe; Grand, Walsall (season in each case).
FORBES-ROBERTSON, FRANK.—Nov. 2, T.R., Exeter; 9, Hippo., Richmond.
FRENCH LEAVE.—Nov. 9, Cork.
GILL, BASIL.—Nov. 9, T.R., Glasgow.
GIPSY LOVE. — Nov. 2, Hippo., Gloucester; 9, Empire, Swindon.
GREEN GODDESS. — Nov. 2, Royalty, Chester; 9, T.R., Blackburn.
GODWIN-HALLETT OPERA.—Nov. 2, Royal, Dewsbury.
GLAZE, WILL.—Royal, Bilston.
GROUNDS FOR DIVORCE.—Nov. 2, T.R., Birmingham.
GRUMPY.—Nov. 9, T.R., Bath.
HAMILTON DEANE.—Nov. 2, O.H., Harrogate; 9, Court, Warrington.
HAMMERSLEIGH, BERIC. — Nov. 2, County, Bangor; 9, Palace, Rawtenstall.
HARDING, LYN.—Nov. 2, Theatre, Brixton; 9, Borough, Stratford.
HAY FEVER.—Nov. 2, Royal, Torquay.
HER JUNGLE MAN.—Nov. 2, Hippo., Rotherhithe.
HOWARD, INEZ, PLAYERS. — Royal, Blyth (season).
HOWARD, LANGLEY.—Col., Radcliffe.
ISABEL, EDWARD AND ANNE.—Nov. 2, Gaiety, Ayr; 9, King's, Greenock.
IDEAL REP.—Market Hall, Pontardulais.
IT PAYS TO ADVERTISE (WHITE).—Nov. 2, T.R., Peterborough; 9, T.R., King's Lynn.
IT PAYS TO ADVERTISE.—Nov. 2, Lyceum, Sheffield.
JEANNETTE.—Nov. 2, Col., Ilkeston.
JEFFERSONS, THE, and THE OPTIMIST. —Nov. 2, Playhouse, New Mills.
JUST MARRIED.—Nov. 2, O.H., Belfast.
JUST MARRIED (BLUE).—Nov. 2, Grand, Blackpool; 9, O.H., Southport.
KATJA THE DANCER.—Nov. 2, Palace, Newark (3); T.R., Grantham (3); 9, Kings, Lincoln.
KATJA.—Nov. 2, O.H., Middlesbrough.
KATJA.—Nov. 2, Grand, Leeds; 9, Lyceum, Sheffield.
KING AND DAVIE REP.—Plymouth.
LADY OF THE ROSE.—Nov. 2, Lyceum, Dumfries.
LANG, MATHESON.—Nov. 2, Hippo., Golders Green; 9, Grand, Croydon.
LAST WALTZ.—Nov. 2, Empire, Chiswick; 9, Walthamstow.
LIE, THE.—Nov. 9, Cork.
LIGHTNIN'.—Nov. 2, Royal, Portsmouth.
LILAC TIME.—Nov. 2, P.O.W., Birmingham.
LILAC TIME.—Nov. 2, Prince of Wales's, Birmingham.
LONDON PLAYERS. — O.H., Jersey (season).
MACDONA PLAYERS (Bernard Shaw Rep.).—Regent, London (season).
M.A.D. Productions.—Royal, West Bromwich.
MADAME POMPADOUR (EDWARDES).—Nov. 2, O.H., Crewe; 9, T.R., Worcester.
MADAME POMPADOUR.—Nov. 2, Royal, Huddersfield.
MAID OF THE MOUNTAINS.—Nov. 2, O.H., Cork; 9, O.H., Belfast.
MAN WITH A LOAD OF MISCHIEF.—Nov. 2, New, Oxford; 9, Prince's, Manchester.
MARSH, ALEX.—Nov. 2, T.R., Yarmouth; 9, Lyceum, Ipswich.
MERRY WIDOW. — Nov. 2, O.H., Leicester.
MILLANE CO. (STOCK).—T.R., Middlesbrough (season).
MITCHELL & DALE REP.—Grand, Lancaster (season).
MONCKTON AND LEWIS REP.—Pavilion, Chorley.
MONSIEUR BEAUCAIRE.—Nov. 2, T.R., Bournemouth; 9, Grand, Southampton.
NEILSON-TERRY, PHYLLIS. — Nov. 2, King's, Glasgow; 9, T.R., Newcastle.
NERVOUS WRECK.—Nov. 2, Pavilion, Torquay; 9, Hippo., Gloucester.
NICOLETTE.—Nov. 2, Princes's, Bradford.
NO, NO, NANETTE.—Nov. 2, Bolton.
NO, NO, NANETTE.—Nov. 2, Grand, Wolverhampton.
NO, NO, NANETTE.—Nov. 2, New, Cardiff.
NO. 17.—Nov. 2, Borough, Stratford.
NOVELLO, IVOR.—Nov. 2, Grand, Derby; 9, Grand, Wolverhampton.
O'MARA OPERA.—Nov. 2, Corporation, Chesterfield; 9, Coliseum, Oldham.
OVER THE HILL.—Nov. 2, Royal, Seaham Harbour.
PADDY THE NEXT BEST THING.—Nov. 2, Royal, Norwich; 9, County, Reading.
PATRICIA.—Nov. 2, Prince's, Blackburn; 9, Royal, Halifax.
PELICAN, THE (NORTH).—Nov. 2, Alhambra, Glasgow; 9, H.M., Aberdeen.
PELICAN, THE (SOUTH). — Nov. 2, Palace, Westcliff; 9, O.H., Coventry.
PLAYS AND PLAYERS (LEONARD HARRISON).—Royal, Castleford.
PLUS FOURS.—Nov. 2, T.R., York; 9, Selby.
POLLYANNA.—Nov. 2, P.O.W., Grimsby; 9, Royal, Peterborough.
POPPY.—Nov. 2, Grand, Hull; 9, O.H., Northampton.
PRIMROSE (BLUE).—Nov. 2, T.R., Hanley; 9, Shakespeare, Liverpool.
PRIMROSE.—Nov. 2, Grand, Swansea.
RAIN.—Nov. 2, New, Cambridge; 9, Empire, Preston.
RAT, THE.—Nov. 2, Royal, Rochdale.
RAY AND MAYNE.—Grand, Stockton (season).
RAYNOR REP.—Nov. 2, O.H., Burton-on-Trent; 9, Palace, Scunthorpe.
ROSE MARIE.—Nov. 2, Palace, Manchester.
ROMANCE.—Nov. 2, King's, Dundee.
SAINT JOAN.—Nov. 2, Royal, Nottingham.
SAINT JOAN.—Nov. 2, Empire, Liverpool.
SAVED FROM THE SEA.—Nov. 9, Collins's.
SAUCY SUE.—Nov. 2, Hippo., Leeds; 9, Hippo., Newcastle-on-Tyne.
SIGNAL, THE.—Nov. 2, Pavilion, Weymouth.
SIMPLE SIMON'S BABY.—Nov. 2, Hippo, Wrexham.
SO THIS IS LONDON.—Nov. 2, Empire, York; 9, Harrogate (3), Scarborough (3).
SPORT OF KINGS.—Nov. 2, Court, Liverpool.
SPRING CLEANING.—Nov. 2, T.R., Brighton; 9, Kings, Hammersmith.
STEPMOTHER, THE.—Nov. 9, Hippo., Rotherhithe.
STEVENS, JENNIE.—Winter Gardens, Waterloo.
STOP FLIRTING.—Nov. 2, Empire, Ardwick; 9, Empire, Wood Green.
STREET SINGER (SOUTH).—Nov. 2, O.H., Cheltenham; 9, T.R., Bournemouth.
STREET SINGER (NORTH).—Nov. 2, O.H., St. Helens; 9, P.O.W., Grimsby.
STREET SINGER.—Nov. 2, Prince's, Manchester; 9, Royal, Nottingham.
SUNSHINE SALLY.—Nov. 2, Grand, Rawtenstall.
TARNISH.—Nov. 2, Guildford; 9, Brixton.
TERRY, FRED, AND JULIA NEILSON.—Nov. 2, Court, Liverpool; 9, Prince's, Bristol.
TONS OF MONEY (BLUE).—Nov. 2, T.R., Bristol; 9, New, Tonbridge (3), Canterbury (3).
UNCLE TOM'S CABIN.—Nov. 2, Alex., Stoke Newington.
VAUGHAN BRACKING. — Playhouse, Oswestry.
VENNER REP.—O.H., Wakefield.
VENDETTA, THE.—Nov. 2, Collins's.
VICKERS AND MEREDITH.—Queen's, Tamworth.
WHITE CARGO (NORTH). — Nov. 2, Hippo., Darlington; 9, T.R., Leeds.
WHITE CARGO (BLUE).—Nov. 2, County, Shrewsbury; 9, Crewe.
WHITE CARGO.—Nov. 2, T.R., Bath.

REVUES.

APPLE SAUCE.—Nov. 2, Alex., Birmingham; 9, Hippo., Rotherham.
ARE YOU LISTENING?—Nov. 9, T.R., Leigh.
ARE YOU WORKING?—Nov. 2, Victoria, Dundee.
ATTABOY.—Nov. 2, Croydon; 9, Kingston.
BRITISH MADE.—Nov. 2, Palace, Maidstone.
BROKEN BISCUITS.—Nov. 2, Grand, Stockton-on-Tees.
BY REQUEST.—Nov. 9, Hippo., Liverpool.
CAPITAL AND LABOUR.—Nov. 2, Met., Manchester.
CASEY'S COURT.—Nov. 2, Hippo., St. Helens; 9, Hippo., Wolverhampton.
CHEERIO.—Nov. 9, Hippo., Southampton.
CHUCKLES.—Nov. 2, Pavilion, Ashington; 9, T.R., West Stanley.
COLOURED LIGHTS.—Nov. 2, Met., Glasgow.
CONTRASTS.—Nov. 2, Empire, Gateshead.
CUPID WHISPERS.—Nov. 2, Hippo., Norwich.
DAILY DOINGS.—Nov. 2, Hippo., Preston.
DASHES.—Nov. 2, Phœnix, Sheffield.
DESIGNS.—Nov. 2, Hippo., Liverpool; 9, Palace, Hull.
DING-DONG.—Nov. 2, Bedford, Camden Town; 9, Woolwich.
DOLE INCREASED.—Nov. 2, Empire, South Shields.
DON'T WORRY.—Nov. 2, Tivoli, Barrow; 9, Palace, Huddersfield.
ENCORE.—Nov. 2, Palace, Reading; 9, Palace, Leicester.
FAGS.—Nov. 2, Palace, Burnley.
FLAPPERS.—Nov. 2, Hippo., Ilford.
FLYAWAY PETER.—Nov. 2, Hippo., Portsmouth; 9, Hippo., Ilford.
FORMBY SEEING LIFE. — Nov. 2, Palace, Oldham; 9, Empire, York.
FUN ON AN OCEAN LINER.—Nov. 2, Coliseum, Portsmouth.
GAY CITY.—Nov. 2, Palace, Southampton.
GAY WORLD.—Nov. 2, Grand, Hanley.
GOLDEN WEST.—Nov. 2, Empire, Finsbury Park.
GOOD OLD SERGEANT.—Nov. 2, Palace, Carlisle.
GOSSIPS AND GRUMBLES.—Nov. 2, Paisley.
GREAT FUN.—Nov. 2, Empire, Newcastle.
GREAT SCOTT.—Nov. 2, Palace, Lincoln.
GRUMBLES.—Nov. 2, Hippo., Wigan; 9, Hippo., Preston.
HEADLIGHTS. —, Lewisham; 9, Kilburn.
HELTER SKELTER.—Nov. 2, Hippo., Manchester; 9, Hippo., Leeds.
HERE'S TO YOU.—Nov. 2, Palace, Watford; 9, Hippo., Devonport.
HIGH LIFE.—Nov. 9, Hippo., Boscombe.
HILARITIES.—Nov. 2, Hippo., Eastbourne.
HOUSE HUNTING.—Nov. 2, Palace, Newcastle.
INCOME-TAX MAN, THE.—Nov. 2, Granville, Walham Green.
IT PAYS TO PLEASE.—Nov. 2, Royal, Hebburn.
JAZZLAND.—Nov. 2, Hippo., Salford; 9, Hippo., Hulme, Manchester.
JAZZ ROUND-UP.—Nov. 2, Empire, Nottingham; 9, Hippo., Birkenhead.
JIG-SAW, THE.—Nov. 2, Hippo., Keighley.
JOG-TROT.—Nov. 2, Hippo., Nuneaton.
LAUGHS AND FRILLS.—Nov. 2, Hippo., Great Yarmouth.
LAUGHS AND LADIES.—Nov. 2, Hippo., Hulme, Manchester.
LONDON CALLING.—Nov. 2, County, Bedford; 9, Grand, Luton.
MARGUERITE.—Nov. 2, Palace, Salisbury.
ME AND MY GAL.—Nov. 2, Hippo., Ashton-under-Lyne.
MELODY BOX.—Nov. 2, Empire, Glasgow; 9, Empire, Edinburgh.
MENU, THE.—Nov. 2, Palace, Chelsea.
MONEY FOR JAM.—Nov. 2, Jubilee Hall, Weymouth.
MOTTOES.—Nov. 2, Hippo., Southampton.
MR. TICKLE, M.P.—Nov. 9, Hippo., Brighton.
MUSTARD POT.—Nov. 9, Hippo., Poplar.
MY 'ERB.—Nov. 2, Palace, Ramsgate.
NELLY DEAN.—Nov. 2, Metropolitan, W.; 9, Palace, Chelsea.
NEW SPLINTERS. — Nov. 2, Hippo., Poplar; 9, Hippo., Willesden.
NIGHTLIGHTS.—Nov. 2, Hippo., Birkenhead; 9, Hippo., Belfast.
NINE O'CLOCK REVUE.—Nov. 2, Palace, Blackpool; 9, Empire, Ardwick.
NIPS.—Nov. 2, Marina, Lowestoft; 9, T.R., Yarmouth.
NOTIONS.—Nov. 2, Bury; 9, Empire, Huddersfield.
OCEANS OF NOTIONS.—Nov. 2, Hippo., Liverpool; 9, Wigan.
ODD LENGTHS.—Nov. 2, Empire, Swadlincote.
OH! DOLLY!—Nov. 2, T.R., Coatbridge; 9, Empire, Burnley.
ON THE DOLE.—Nov. 2, Hippo., Birkenhead; 9, Hippo., Derby.
ON THE PANEL.—Nov. 2, Hippo., Nottingham.
ON WITH THE SHOW.—Nov. 2, Alhambra, Bradford.
ON VELVET.—Nov. 2, Hippo., Huddersfield.
PARIS NIGHTS.—Nov. 2, Palace, Hull.
PAY DAY.—Nov. 2, Hippo., Warrington; 9, Grand, Plymouth.
PEPPER-BOX.—Nov. 2, Hippo., Willesden; 9, Empire, Stratford.
PICCADILLY FOLLIES. — Nov. 2, West Pier, Brighton.
PINS AND NEEDLES.—Nov. 2, Alex., Pontefract.
PLEDGES.—Nov. 2, Empire, West Bromwich.
POSH.—Nov. 2, Tivoli, Hull.
P'S AND Q'S.—Nov. 2, Empire, Wood Green; 9, Empire, Chiswick.
PUNCH AND JUDY SHOW.—Nov. 2, King's, Southsea; 9, Empire, Finsbury Park.
PUZZLES OF 1925.—Nov. 2, Palace, Halifax.
RACK AND RUIN.—Nov. 2, Hippo., Ipswich.
RAT-A-TAT.—Nov. 2, Empire, Birmingham.
REAL STUFF.—Nov. 2, Rugby; 9, Hippo., Darwen.
RECORDS.—Nov. 2, Empire, Newport; 9, Palace, Plymouth.
RED HOT.—Nov. 2, Theatre, Walsall; 9, Palace, Ramsgate.
REVELATIONS.—Nov. 2, Aberdeen; 9, Edinburgh.
ROUNDABOUT, THE.—Nov. 2, Empire, New Cross; 9, Empire, Birmingham.
ROUND THE TOWN.—Nov. 2, Queen's, Poplar.
RUNNING RIOT.—Nov. 2, Hippo., Birmingham; 9, Hippo., Balham.
SAY WHEN.—Nov. 2, Empire, Bristol; 9, Empire, Newport.
SCANDALS OF 1925.—Nov. 2, Olympia, Shoreditch; 9, Hippo., Lewisham.
SCENES AND SCREAMS.—Nov. 2, Empire, Brixton.
SCOTCH BROTH.—Nov. 2, T.R., Leigh; 9, Rotunda, Liverpool.
SCOTCH FOLLIES.—Nov. 2, T.R., Whitehaven; 9, Grand, Lancaster.
SERVED HOT.—Nov. 2, T.R., Smethwick.
SHAVINGS.—Nov. 2, Queen's, Castleford; 9, Palace, Grimsby.
SHEPHARD'S PIE.—Nov. 2, Empire, Cardiff; 9, Empire, Swansea.
SIDE SHOW, THE.—Nov. 2, Palace, Bradford.
SIGN ON.—Nov. 9, Hippo., Southend.
SITUATIONS. — Nov. 2, Hippo., Altrincham.
SNACKS.—Nov. 9, Palace, Warrington.
SNATCHES.—Nov. 2, Royal, Sheffield.
SOMETHING NEW.—Nov. 2, Alhambra, Stirling; 9, Pavilion, Clydebank.
SPASMS.—Nov. 2, T.R., Stratford.
SPEED.—Nov. 9, Palace, Bath.
SPLINTERS.—Nov. 9, Hippo., Willesden.
STRIKE.—Nov. 9, Palace, Bradford.
STUNTS OF 1925.—Nov. 2, Hippo., Rotherham; 9, Boro', Wallsend.
SUSIE SMILES.—Nov. 2, Palace, Lincoln.
TEN TO ONE ON.—Nov. 2, Met., Bootle.
THIS WAY, PLEASE.—Nov. 2, Grand, Lancaster; 9, T.R., Whitehaven.
THERE YOU ARE, THEN.—Nov. 2, Empire, Hackney.
THREE BAGS FULL.—Nov. 2, Hippo., Coventry.
TONICS.—Nov. 2, Palace, Bath.
TONS OF FUN.—Nov. 2, Queen's Park, Manchester.
TOP-HOLE.—Nov. 2, Hippo., Wolverhampton.
TOUCH AND GO.—Nov. 2, T.R., Worthing; 9, Grand, Brighton.
TREASURES.—Nov. 2, Hippo., Poplar; 9, Alex., Stoke Newington.
TRICKS.—Nov. 2, Empire, West Hartlepool.
VANITY BOX.—Nov. 2, Empire, Croydon; 9, Grand, Clapham.
VARIATIONS.—Nov. 2, Tivoli, Aberdeen.
WAKE UP.—Nov. 2, Empire, Chatham; 9, Alhambra, Bradford.
WAIT FOR IT.—Nov. 2, Hippo., Aston.
WEEK'S PLEASURE.—Nov. 2, Hippo., Brighton; Nov. 9, Hippo., Portsmouth.
WHAT HO!—Nov. 2, Royal, Windsor.
WHAT'LL I DO?—Nov. 2, Empire, Belfast; 9, Empire, Stockport.
WHIRL OF THE WORLD.—Nov. 2, Palace, Camberwell; 9, Empire, Croydon.
WHITE HEATHER.—Nov. 2, O.H., Londonderry; 9, Empire, Belfast.
WHIZZ.—Nov. 2, Royal, Edinburgh.
WHIRLWIND OF 1925.—Nov. 2, O.H., Dudley.
WILDFIRE.—Nov. 2, Hippo., Sheffield.
WORKSHY.—Nov. 2, Palace, Plymouth.
ZIP.—Nov. 2, Empire, Kingston-on-Thames; 9, Empress, Brixton.
ROYAL ITALIAN CIRCUS.—Nov. 9, Hippo., Sheffield.

"THE ERA" can be obtained every Wednesday morning at any of Messrs. W. H. Smith and Son's bookstalls throughout the kingdom.

"THE ERA" LETTER BOX.

A stamped addressed envelope must be enclosed with application for each Letter. No circulars or parcels admitted to this List. No addition or omission can be made in this List after 12 noon Monday. Whilst exercising all necessary care, we do not hold ourselves responsible for any loss sustained in connection with "The Era" Letter Box.

Antoine, Mr. Victor
Arthur, Miss Graham
Ashe, Miss Flora
Astor, Miss Doris
Attree, Mr. Frank
Bagley, Mr. Richard
Barnard, Miss Christina
Barnes, Miss Winifred
Bateman, Miss Jessie
Belling, Mr. Gobert
Benson, Mr. H. R.
Bernhardt, Mr. H.
Berzac, Mr. Cliff
Best, Miss Edna
Bouiby, Mr. Claude
Braye, Mr. Wyatt
Briand, Mr.
Brook, Miss Muriel
Browne, Mr. D. Stanley
Brown, Mr. Fred
Cameron, Miss Elsi
Carlyle, Miss V.
Carrington, Mr. Murray
Chesney, Miss Clarice
Clifford, Mr. Noel
Cochrance, Mr. Frank
Cohen & Brooks
Collins, Miss Beaumont
Collinson, Mr. Cecil H.
Craven, Mr. F. A.
Crispi, Miss Ida
Curti, Madame Yvonne
Curtis, Miss Betty
Dainton, Miss Marie
Deans, Pipe Major Geo.
Delafuente,
Mons. Henrico
D'Flora, Miss Leila
Dolman, Mr. Richard
Dottridge, Mrs. Louie
Drennan, Mr. John
Ellerton, Mr. G. R.
Emerson, Miss Beryl
Escekey, Mlle.
Evans, Mr. H.
Everard, Miss Rita
Fairfax, Mr. Robert
Farland, Mr. Bert
Farren, Mr. Fred
Fox, Miss B.
Fredericks, The
Fugi Family
Garside, Mr. E. L.
Grace, Miss Amy
Godfrey, Mr. S.
Godsall, Mr. W.
Gilbert, Miss Lilian
Green, Miss Mabel
Grey, Miss Shirley
Hall, Mr. Victor
Hare, Miss Winifred
Harvie, Mr. William
Hargreaves, Mr. Wm.
Haskell, Mr. Jack
Heslop, Mr. Charles
Hicks, Mr. Victor
Hinchcliffe, Mr. W.
Hoad, Major G. A. D.
Hobbs, Mr. Frederick
Hoey, Miss Iris
Hoffe, Mr. Monkton
Holt, Miss Emelie
Horniman, Mr. Roy
Howard, Mr. Charles
Hudleston, Miss J.
Huntley, Mr. G. P.
Imeson, Mr. A. B.
Innis, Mr. Robert
Jackson, Mr. Charles
Jackson, Mr. John
Jennings, Mr. E. C.
Johnson, Miss Gladys
Johnson, Mr. T. W.
Kennedy, Miss Joyce
La Fuente, Signor De
Lambert, Miss Marion
Lamore, Mr. Harry
Lashwood, Mr. George
Laurence, Miss Ida
L'Estrange, Miss M.
Leigh, Miss Mary
Leslie, Mr. J. F.
Lewis, Mr. J. F.
Longstaff, Mr. C.
Macaulay, Miss Bobby
MacDonald, Mr. F.
Manny, Mr. C.
Marshall, Mr. Oswald
Mason, Miss Nana
Maxwell, Miss Elsa
McEachan, Mr. Malcolm
Mekewwhe, Chief Ober.
Miller, Miss Ruby
Mortimer, Mr. Charles
Narow, Mr. G.
Nash, Mr. Percy
Nettlefold, Mr. E. J.
Norton & Gorfellow
O'Neill, Mr. T. B.
Park, Mr. Loil
Partridge, Miss Betty
Paulette, Mrs.
Pearce, Mr. Clem
Pillans, Miss Helen
Platt, Miss Agnes
Poline, Mrs. Harret
Pory, Miss Roma
Pounds, Mr. Courtice
Prince, Mr. Alexander
Pryce, Mr. Desmond
Purchase, Mr. Andrew
Puttnam, Mr. J.
Pyrquins, Mr. Frederick
Quirk, Mrs. M.
Ray, Dennis, Esq.
Raymond, The Great
Reveley, Mr. T.
Ritchie Girls, The
Robinson, Mr. H. V.
Robson, Miss Marie
Roby, Mr. Arthur
Roby, Mr. Montague
Rolle, Mr.
Roma, Mr. Max
Rowley, Mr. J. W.
Ryan, Mr. Will
Ryan, Mr. W.
Scott, Mr. Lionel
Shepherd, Mr. W. V.
Shields, Mr. Jack
Shilling, Miss Foy
Sinclair, Mr. Arthur
Soffe, Mr. Charles
Spurgin, Mr. Malcolm
St. Clair, Mrs. F. V.
Steer, Miss Jannette
Stevens, Mr.
Stewart, Miss Alison
Street, Mr. G. A.
Stuart, Miss May
Stuart, Mr. Leslie
Taaffe, Miss Ethel
Tage, Mr. W. S.
Taylor, Miss Jennie
Telford, Mr. William
Terriss, Miss Maisie
Terry, Dame Ellen
Thiswell, Mr. George
Towa, Mr. William
Towell, Mr. A. H.
Trees, Messrs.
Tulford, Mrs. M.
Valdo Brothers
Vanbrugh, Miss Violet
Vaughan, Miss F. M.
Victor, Miss Elsie
Victoria, Miss Vesta
Wahletka, Princess
Walker, Mr. Val
Wallace, Miss Ray
Walton, Miss Hetty
Warren, Mr. Geoffrey
Watts, Mr. Clive
Weir, Miss Gipsy
Weir, Miss Olive
Welsh, Miss Jane
Weston, Mrs.
White, Mrs. Graham
Williams, Mr. Edward
Williams, Mr. E. H.
Williams, Mr. Oswald
Wilson, Mr. Joseph
Wontner, Mr. Arthur
Wood, Miss Daisy
Wynne, Miss Wish
Zimmerman, Mr.
Willie H

"I'LL SWEAR UPON THAT BOTTLE."
—Tempest, Act ii., Scene ii.

England's Best Beer

WHITBREAD'S

ALE & STOUT

IN BOTTLE.

NATURALLY MATURED. IN SPLENDID CONDITION.

For name of Nearest Agent apply to—

CHIEF OFFICES:

Britannia St., King's Cross

LONDON, W.C.1.

'Phone—MUSEUM 7460, 7461, 7462 (3 lines).

"Drink and fear not."
—Henry VI., Act ii., Scene iii.

CLEANING BY POST

— IN —

TWO DAYS

BY LONDON'S FOREMOST

Theatrical Cleaners & Dyers

By means of our Mail Order Department, Suits, Costumes, or any article of Wearing Apparel for stage use, can be cleaned and returned in two days, thus providing a service almost equal to that given by us to LONDON THEATRES. Liberal professional discount allowed and postage paid. All parcels should contain written instructions, and be addressed to DEPARTMENT E.

Lush & Cook Ltd
The Cleaners and Dyers
INCORPORATING JOHN BERRIE LTD

JOHN BELL, Manager, Theatrical Dept.

29, CHARING CROSS ROAD, LONDON, W.C.2

'Phone: GERRARD 9580.

A LETTER WITH NO ADDRESS
Is like a garment you send unmarked to the wash, it has little chance of reaching you. Use
JOHN BOND'S "CRYSTAL PALACE" MARKING INK.
And you will always get your own clothes back from the wash.
REQUIRES NO HEATING.
Of all Stationers, Chemists and Stores. 6d. and 1s.
USED IN THE ROYAL HOUSEHOLDS.

CASH ADVANCED

FROM £10 UPWARDS.

I specialise in assisting members of the profession and have received many unsolicited testimonials. There is no delay and an enquiry costs nothing. All business strictly confidential.

Call, write or 'phone—Mayfair 1746.

PERCY G. COLEMAN,

17, HANOVER SQUARE, LONDON, W.1.

(One Minute from Oxford Circus)

WHITE'S TIGHTS

50 Years' Reputation.

Postage 4d. per pair.

	s.	d.
Cheap Cotton Tights, Flesh, White, Red, Black	4	6
Cotton Tights	5	6
Silk Lustre	8	0
Silk Faced	11	6
Worsted	12	0
Cashmere	16	0
Spun Silk	20	0

Tel.: Tights, Bobbers Mill. Send 3d. Stamps TODAY for List and Patterns. WHITE & SONS (Dept. E.), BOBBERS MILL, nr. NOTTINGHAM. Phone, 566

LONDON AND PROVINCES DISCOUNT CO., LTD.,
78, Queen Victoria Street, E.C.4.
THE SAFE FIRM
(EST. 70 YEARS).
FOR CASH LOANS
£25 TO £1,000.
NO PRELIMINARY FEES. ANY DISTANCE.
Courtesy. Promptitude. Reasonable Terms

Tel. No. 612 Gerrard (2 lines).
Tel. Address: "Wiggery, London."
W. CLARKSON
Perruquier and Costumier,
41-3, Wardour Street., W.
ALL kinds of Theatrical, Fancy, Historical Costumes and Wigs on hire or purchase. Cotillions, Streamers, Domino Masks, etc., for Fancy Dress Balls, Costumes, etc., complete for Films.

SCENERY CARTAGE CONTRACTOR.

'Phone 2414 BRIXTON. NIGHT or DAY for MOTOR BOX VANS AND LORRIES

HARRY TOLER,
5, Lothian Road,
CAMBERWELL NEW ROAD

KEITH PROWSE AND CO., LTD.
FOR THE BEST
BANDS, ENTERTAINERS
VOCALISTS, INSTRUMENTALISTS
FOR EVERY OCCASION.
Regent 6000. Stalls, Wesdo, London.
159, NEW BOND STREET, W.1

"PELHAM"

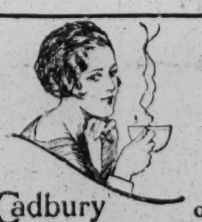
DYERS AND DRY CLEANERS

QUICK SERVICE. PROFESSIONAL TERMS

WOLVERHAMPTON

WILLIAMSON
NORTH MILL,
ASHTON-U-LYNE
FOR ROLL TICKETS

'Keep fit on cocoa'



See the name "Cadbury" on every piece of chocolate.

BOURNVILLE

"Tastes like chocolate."

KEATING'S KILLS

BUGS FLEAS MOTHS BEETLES
Cartons 2½d. 6d. 1/-
Large Size Tins 4/6

Theatrical Gossip

"Lullaby."

The following is the cast of "Lullaby," a play in four acts by Edward Knoblock, which Mr. Anthony Prinsep will present at the Globe Theatre on Friday next:—

Madelon .....Margaret Bannerman
A Young Girl .....Babs Roberts
Mariette .....Constance Burleigh
Claudet .....A. Scott-Gatty
Elise .....Violet Farebrother
Jacques .....Cyril Cunningham
Bouillard .....E. A. Walker
Rosalie .....Marjorie Day
Victor Lebeau .....Geoffrey Hammond
La Poule .....Constance Burleigh
Salignac .....Herbert Grimwood
Freddie Maynard .....Francis Lister
A Driver .....E. A. Walker
An Organ Grinder ....Stanley Pearce
Count Carlo Boretti ...A. Scott-Gatty
Baroness Dax .....Violet Farebrother
Felix de Parme .....Algernon West
A Police Officer .....E. A. Walker
A Waiter .....J. P. Roberts
Plain Clothes Men .....Alick Crane
Cedric Bowden
A Guide .....J. P. Roberts
A Young Sailor ...Cyril Cunningham
Another Sailor .....Algernon West
A Policeman.....E. A. Walker
A Negress .....Nita Simmonds
A Waitress .....Efga Myers
Père St. Joseph ..Herbert Grimwood

The play produced by Stanley Bell. The first matinee will be on Wednesday, November 11.

The Gate Theatre.

On November 16, at the Gate Theatre, London's latest drama club in Floral-street, Covent Garden, Miss Molly Veness will present her second play. This will be "The House In Which We Were Born," by Jacques Coppeau.

"The Old Adam."

The Kingsway will re-open on Nov. 17, with Miss Ciceley Hamilton's play which, after a successful début in the provinces under the title of "The Human Factor," will now be called "The Old Adam." The story deals with a death-dealing ray which is calculated to stop war. The cast will include Miss Frances Clare, Roy Byford, Fewlass Llewellyn, Drelincourt Odlum, Scott Sunderland and Charles Carson.

Charlot's Revue (November).

To-morrow (Thursday) evening at the Prince of Wales' Theatre, the November edition of Charlot's Revue will be presented. In addition to "Fate," previously mentioned, Ronald Jeans has provided two other sketches in "Muddles" and "Off the Lines," in which latter item he has collaborated with H. C. G. Stevens. Daisy Fisher has written "Dear Ethel" and "The Grill"; Graham John and Geoffrey Gwyther "Love Your Neighbour" for Dorothy Dickson, and both Masie Gay and Jessie Matthews have new numbers.

A Talented Actress.

Miss Valerie Taylor, who plays the title role in "The Sea Gull" at the Little Theatre, started her career with the winning of a scholarship at the R.A.D.A. She made her first appearance in a Repertory Company in Mentone. Later she understudied Audrey Carten in "The Dancers" at Wyndham's; played Elissa Landi's part (while understudying her) for a month at the Royalty; toured with "Havoc," playing the leading part; appeared with the Birmingham Repertory Company in "The Marvellous History of St. Bernard," "Rosario," and "The Romantic Young Lady"; played lead in Galsworthy's "The Show" at the St. Martin's and Judith in "Cobra."

Miss Taylor hails from a very old Devonshire family. She is the daughter of Major F. E. V. Taylor, late 2nd Sherwood Foresters, and niece of the last Lord Willoughby de Broke, the well-known sportsman.

A Busy Producer.

With "Abraham Lincoln" now at the Barnes Theatre, Mr. A. E. Filmer, the producer, has three plays running concurrently in London. The other two are "Tess of the D'Urbervilles," which came to the Garrick from Barnes on Monday, and "The Sea Gull" at the Little.

Mr. Filmer was for some time associated with Granville Barker and with the late Harold Chaplin at the Kingsway and Little Theatres. Starting his career as a painter, he forsook this calling for that of acting, and joined Miss Horniman's first Repertory company in Manchester in 1907, designing the scenery as well as playing parts. He is now negotiating for the production of "The Marvellous History of St. Bernard," by Henri Ghéon, a work which has not yet been seen on the London stage.

"The Mourning Bride."

A special performance of Congreve's tragedy, "The Mourning Bride," will be presented by Montague Summers at the New Scala Theatre on Sunday evening, November 22, at 8. The cast will include George Skillan (the King), Alfred Farrell (Osmyn), Frederick Harker (Gonsalez), Rhoda Simons (Zara), Florence Saunders (Almeria) and Beatrix Filmer (Leonora). The play is produced by Henry Oscar. Tickets (from 3/- to 10/6) can be obtained from Miss Bunston, 11, Adam-street, Adelphi, W.C.2.

From Northampton (Mass).

Miss Hazel Jones, who went out to the States a few weeks ago to join the Northampton Repertory Company at Northampton (Mass.), informs "The Era" that the company are going along splendidly, and that the opening night was a great success. She adds: "We are breaking records on previous shows. All the townspeople are interested in our work, and we are being entertained frequently. Personally I love this town and the bits of America I have seen. Our journey across was most amusing. We entered heartily into all the sports on deck, and I reached the tennis finals, winning a silver cup. It is very tiny, but as it is the first sports prize I have ever won, I prize it very much." The company will remain in America for an indefinite period.

Censorship of Biblical Plays.

The British Drama League Conference at Birmingham on Saturday provisionally accepted the invitation for a representative group of English Community Players to take part in the New York Little Theatre Tournament next year, the group to be selected by means of competition between groups able and willing to visit America.

A resolution, moved by Mr. Ahier, of Huddersfield, seconded by Lady Mabel Smith, was carried, strongly recommending the League Council to ask the Censor of Plays to relax the restriction upon the production of Biblical plays in which Jesus Christ is a character.

Mr. Ahier contended that Masefield's beautiful play "The Trial of Christ" was one which certainly ought to be publicly acted. It would produce great good to those who witnessed it.

The chairman, in reply to a lady delegate, said if the relaxation suggested were granted blasphemies would doubtless still come under the Censor's ban.

Honorary Oculist to A.A.

Dr. Sydney Granville Tibbles, of Harley-street, Opthalmic Surgeon to the Ministry of Pensions, has been appointed Honorary Oculist to the Actors' Association and the Actors' Beneyolent Fund, in succession to the late Sir Anderson Critchett, the King's Opthalmic Surgeon. Dr. Tibbles was formerly Honorary Oculist to the War Refugees' Committee, and Eye Specialist to the Recruiting Authorities at Whitehall after his return from the war. The son of Dr. William Tibbles of Nottingham, he studied there for three years before taking his medical degree at Edinburgh.

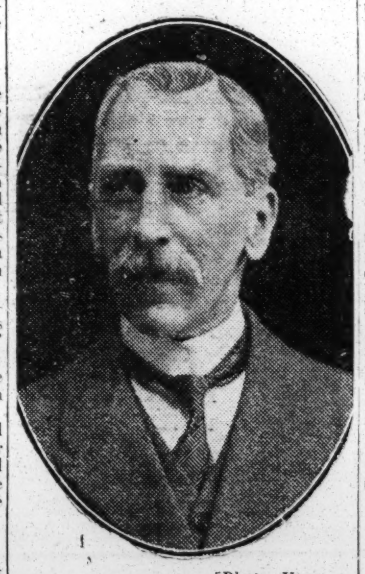
Ivor Novello at Derby.

Ivor Novello, who takes the title rôle in that thrilling play, "The Rat," is winning golden opinions from large and enthusiastic audiences at the Grand Theatre, Derby. This popular young actor is making his first appearance here, and, to mark the occasion, he was given a warm welcome by Mr. Oswald Cray at a reception held in the artiste's honour at the Derby Palais De Danse on Monday afternoon.

A Golden Record.

With this issue of "The Era," Mr. W. F. Bennett, the Advertisement Manager, completes fifty years' service on this journal, having joined this paper in October, 1875.

It is a record to be proud of, and we are sure our readers, to many of



[Photo, Hana.

Our Mr. Bennett.

whom his genial personality is familiar, will join us in wishing him many more years of health and happiness—a few more on active service and many in well-earned retirement.

"Bringing up Father."

Mr. George Barrett is going into management for the first time, and, in conjunction with Mr. Alexander Loftus, will tour the domestic comedy, "Bringing up Father," playing the part of Michael Jiggs. Miss Connie Ediss will take up the rôle of Mrs. Jiggs, which she made so famous, and the piece will played in four acts instead of three, as on the first run. The tour will start directly after Christmas, and the bookings are in the hands of Mr. Barry O'Brien. Negotiations are in hand for a West End production of the comedy in the early Spring.

Greek Play Society.

The first production of the Greek Play Society the Œdipus Tyrannus" of Sophocles, has been postponed until January 3, when it will probably be given at the Regent Theatre, with Mr. Godfrey Tearle in the cast.

Mr. Charles Thorburn.

Mr. Charles Thorburn, manager at the London Pavilion for over eight years for Mr. Charles B. Cochran, resigned that position as from October 31. Acting on medical advice, Mr. Thorburn will eliminate evening work for a month or so, and he hopes to take a short sea trip before entering on other duties.

Mr. Harry L. Edwards.

Mr. Harry L. Edwards has terminated his engagement as conductor of the Havelock Theatre, Sunderland. He is returning to London to take up the musical directorship of one of the Company's City theatres, and will be succeeded in Sunderland by Senor José Gomez, the well-known violinist. Mr. Edwards, prior to leaving the North, was presented by the members of the Havelock Orchestra with a handsome cigarette case and a bundle of good wishes.

Miss Cicely Hamilton at Amateur Show.

London dairy girls, who on Wednesday and Thursday last presented the famous play "Diana of Dobson's" at the Guildhall School of Music, had the unusual experience for amateurs of performing their dress rehearsal in the presence of the authoress, Miss Cecily Hamilton. The authoress offered several helpful "tips" to the young actresses of the United Dairies' Dramatic Society.

Miss Hamilton, who has only once before attended an amateur performance of any of her plays, welcomed the two hitches during the rehearsal—the failure of the curtain to fall at the end of the first act, and the producer's despair at the difficulty of presenting a night scene on the Embankment with only green or white lights. "If everything goes right at a dress rehearsal, the first night is in danger," she said, recalling the old stage superstition.

Miss Hamilton is at present busily occupied rehearsing her new play, "The Human Factor," the cast of which consists almost exclusively of male characters in contrast to the female preponderance in "Diana of Dobson's."

INTERNATIONAL THEATRE.

Proposal to Found One in London.

Mr. G. K. Chesterton presided at the inaugural dinner at the Hotel Victoria on Sunday of the International Theatre Society, which has as its principal objects the founding of a permanent international theatre in London and introducing to the English public the plays of other countries. A distinguished company included the Spanish Ambassador, Mr. R. Mitchell Banks, M.P., Miss Lilian Bayliss; Miss Kitty Willoughby (Director of the Society), and Mr. J. T. Grein.

"I am not an internationalist and know nothing whatever about the theatre," said Mr. Chesterton. "I once wrote a play, but it was hushed up and did not seriously damage my career. Whenever I go to the theatre I enjoy it with that enormous simplicity that belongs to children and yokels. I laugh so loudly that my laugh reaches the actors and deafens the audience. The consequence is that I am extremely popular behind the scenes and extremely unpopular in the theatre."

Proposing "Spanish drama and the International theatre," the Spanish Ambassador said that art could do immense work for peace, and of all the arts the dramatic was the greatest for this purpose.

Miss Lilian Bayliss, speaking on "Art and the People," said that during the eleven years since she had started producing classic drama at the "Old Vic" there had been played there every play of Shakespeare in the first folio and "Pericles" in addition. They had tried also to give some of the foreign classics. Shakespeare, whose plots were very often derived from foreign sources, had taught the masses to know something of Continental life, and by means of the children's matinees arranged by the L.C.C., children had been able to learn something of Shakespeare.

Responding to the toast of her health, proposed by Mr. R. Mitchell Banks, M.P., Miss Kitty Willoughby said that they had planned to take the Polytechnic Theatre for six months and to start a full season in January with plays each night of the week. They proposed to produce plays of Spain, Denmark, Sweden, Latvia, Greece, Portugal, Norway, Poland and Italy.

"THE GOOD OLD DAYS"

At the Gaiety.

Romantic Musical Play. Written by Oscar Asche. Music by Percy Fletcher. Illustrated by Cecil Aldin. Produced by Oscar Asche and Lily Brayton at the Gaiety Theatre on Tuesday, October 27th.

Samuel Crop ..... Norman Williams
William ..... Roy Emerton
Prudence ..... Eve Gray
Brummel ..... Pope Stamper
Harkaway ..... Haigh Jackson
Stenhouse ..... Leyland White
Hawker ..... Warwick Bates
Lady Blank ..... Constance Groome
Lord Blank ..... John Clifford
Hunting Woman ... Margery Aldington
Viscount Montague ... Richard Hatteras
Lady Micky ..... Margaret Cochran
Michael Horgan ..... Hugh E. Wright
Huntsman ..... Bert Downs
Nightingale ..... Pedro Branco
Earl of Jawleyford ..... Oscar Asche
Countess of Jawleyford
Laura Smithson
Mr. Bumble Bunting ... Alfred Paumier.
Doctor Muggins ..... Ivor Barnard
The Rev. Nathaniel Monk
Gordon Harker
Bloggs ..... Leonard Calvert
Miss Prout ..... Paula Cinquevalli
Postilion ..... Claude E. Eldred
Dancer ..... Carlito Ackroyd

The new musical play at the Gaiety, produced by Mr. Oscar Asche and Miss Lily Brayton on Oct. 27, has a number of ingredients that make for success, among which may be counted a good resounding title, some delightful settings designed by Mr. Cecil Aldin and finely carried out by Messrs. Joseph and Phil Harker, and some admirable English tunes composed by Mr. Percy Fletcher, who also acts as Conductor of the orchestra. If Mr. Oscar Asche's book had been up to the level of the rest of the production, "The Good Old Days" might have been hailed as a first-rate romantic comic opera. But the story, such as it is, has been rather crudely told and the humour is conspicuous by its absence. There are several good comedians in the piece but, for the most part, they have to work hard to get a laugh out of the barren lines.

It is the old complaint of a poor structure being lavishly, often beautifully embellished. For some time nothing in the way of a plot appears, although there is plenty to occupy the eye when the curtain rises on the Courtyard of the Mitre Inn at Oxybridge some time in the early Eighteenth Century. We see an admirable scene of bustle in which horses, dogs and even bantams figure in one of Mr. Aldin's familiar Courtyards. It is the morning of the hunt, and presently emerges the fact that the Viscount Montague (the son of the bullying Earl of Jawleyford) is in love with the picturesque Irish widow, Lady Micky. As she does not return his affections he immediately goes to an earlier love in Prudence, the pretty daughter of the innkeeper, with whom he arranges to elope that evening. Meanwhile Lady Micky loses her heart to a Spanish gentleman of the road, one Nightingale, whose father was robbed of all he possessed by the Earl of Jawleyford, and who has now settled down as a highwayman in England. Nightingale, however, loves Prudence, and Lady Micky tells him that if he will let her don his cloak she will hold up the runaway couple's coach at the Hangmans Cross. She also tells the rest of the party and the Earl of Jawleyford.

In the second act we all arrive at the cross-roads. The various parties are held up in a series of rhymed couplets (which heightens the burlesque of the affair) and to the Earl's chagrin he has to endure the sight of his son and heir being married on the spot to Prudence. Nightingale soon gets over his disappointment, however, about that young lady, and with an abruptness that is characteristic of the piece he discovers that it is Lady Micky he adores.

So the two couples happily settled return to the Mitre for the Hunt supper, and it only remains for Nightingale to settle his belated account with the unscrupulous Earl of Jawleyford. This he does by means of the same loaded dice which were

(Continued in next column).

MR. RALPH LYNN.
In "A Cuckoo in the Nest" at the Aldwich.

WRIGHT'S
COAL TAR
SOAP

has had the recommendations of the Medical Profession for 60 years.

THE ORIGINAL

Obtainable from all Chemists

6d. per tablet, 1/6 per box
Bath size tablets (double size) 10d., 2/6 per box

THE GATE THEATRE SALON.

"BERNICE."

A Play in Three Acts by Susan Glaspell. Produced by the Gate Theatre Salon on Friday, Oct. 30.

Mr. Allen ..... Edmund Kennedy.
Abbie ..... Caroline Keith.
Craig Norris ..... Peter Godfrey.
Laura ..... Betty Potter.
Margaret Pierce ..... Molly Veness.

Opposite the Garrick Club there is an unpretentious street of warehouses, in one of which up a flight of wooden steps the newest adventure in theatrical production is to be found. It is called the Gate Theatre and in a room which seats at the most one hundred people the directors—Miss Molly Veness and Mr. Peter Godfrey—propose to start a "salon" where "artists in the theatre" can experiment freely. Membership, which is ridiculously cheap, alone admits the public to the performances. For as little as 2s. 6d. a month there will be an opportunity of seeing plays, so the promoters promise, by Verandello, Tchechov, Benevente, Capek, Wedekind, Masefield and a score of other equally adventurous dramatists.

A start was made on Friday evening last with Susan Glaspell's exquisite play "Bernice." No more appropriate choice could have been made for it makes utter demand on the services of the scene shifter and the dim, soft lighting that is required

(Continued in next column).

the cause of the Spanish Count's downfall.

The attraction of the piece is the singing, especially that of the chorus. Mr. Percy Fletcher has done his work splendidly. Some famous old tunes are worked into the score, and in the original numbers the composer has caught the spirit of the tune with fine and rousing effect. Some of the songs will be sung when the piece is forgotten. Specially memorable were the unaccompanied part-song in the second act, "Ah, how sweet it is to love," "The Nightingale" and the ensemble numbers, "Gentlemen of the Road" and "O Hark to the Hounds."

The best individual performance came from Miss Margaret Cochran, an attractive young actress with a good soprano voice, who plays the sprightly, roguish Lady Micky.

Mr. Pedro Branco, a Spanish baritone, made an excellent and romantic-looking highwayman of Nightingale, and his well-modulated baritone voice had been finely suited by Mr. Fletcher's songs. Mr. Oscar Asche, as the Earl of Jawleyford, had little to do but to growl at his Countess (amusingly played by Miss Laura Smithson) and anybody else who happened to be about, and his various sycophants were brightly played by Mr. Gordon Harker, Mr. Ivor Barnard, Mr. Alfred Paumier and Miss Paula Cinquevalli, who is to be congratulated upon making so much of a small part. Mr. Richard Hatteras did well as the changeable Viscount Montague, and Miss Eve Gray, looking very pretty, sang charmingly as Prudence. Mr. Hugh E. Wright managed to get some amusement out of the small part of an Irish servant, and good support, both in the singing and the acting, came from Mr. Pope Stamper, Mr. Norman Williams and Mr. Leyland White. A delightful solo dance in the last act by Miss Carlito Ackroyd should also be mentioned.

(Continued from preceding column).

did not overtax the electrician's resources.

We noticed the play when it was first published in Messrs. Benn's series of "Contemporary American Dramatists." It was a pleasure to see it on the stage even though it was little more than adequately performed. Through "Bernice" runs a streak of rare beauty and in many ways it is the most significant of the plays published in England by this talented American dramatist. In three short, subdued scenes the characters of "Bernice," who lies dead in an adjoining room, is built up and established by the conversation of her friends. From her broken-hearted father and the faithful maid-servant. We know that Bernice was a choice spirit who loved life and had a rare beautiful understanding of people. Then there comes the revelation of the maid-servant to the husband that Bernice killed herself. As he has been unfaithful to her he imagines that it was for love of him. He imagined that he was unimportant to her and he is exalted because it was only a misunderstanding of her nature. In the second act, however, it appears that Bernice did not commit suicide but begged the servant to tell the husband that she did. Her object in doing so is first misconstrued by her friend, Margaret, who imagines that Bernice was hard and cruel at heart, and wanted to punish her erring and now remorseful husband. There is a glimpse of light at the end, however, whereby it is perfectly clear that even when she was dying her only thought was for others—and especially for the husband who was not spiritually akin to her.

A tame recital of the bare bones of the plot hardly conveys the quiet, atmospheric beauty of the idea. The whole play is radiant with the spirit of a character that never appears and is yet the principal figure in the drama. The next performance at the Gate Theatre was given by Miss Caroline Keith, who gave a tense, poignant study of the maid-servant, who was awed by the fearful knowledge she possessed. Miss Molly Veness acted sincerely and understandingly as the friend, Margaret. Following "Bernice" was a short play in one act.

"THE END OF THE TRAIL."

By Ernest Howard Culberston.

Bill Watson ..... George Cook.
Martha Hinley ..... Molly Veness.
John Hinley ..... Peter Godfrey.

This called for more in the way of "effects" and was hardly so successful, although Miss Molly Veness gave a good performance as a distraught, resentful woman who allows an express train to crash to ruin after her husband is killed by a landfall on the line. The play is a grim piece of realism written in taut, nervous language which demanded more "production" than it received at the Gate Theatre.

M. Vladimir Zaatoff and his famous company of Russian gipsy singers and dancers will re-open at the Queensborough Club, on November 16th, with their show, "Ouragan." In addition to the usual six members of the company, a special attraction will be vocal items by Mme. Helene de Frey, the operatic coloratura soprano, who is also a busy broadcaster. Character dances by Mdlle. Jean Jean Marmier will be another feature.

BETWEEN OURSELVES.

By "ADAM."

B.T.W.—"Back to Wednesday," "Best Theatrical Wednesday," or "Brightest Threepenny-Worth."

To-morrow we shall see the Fawkes-trot in another guys.

Topical—"Much Ado About Muffin."

"Dancing from the knees lends one an awkward appearance," says a writer. Only lent, and therefore not in keeping.

The new British film push is aimed at making British films pull.

A critic states that "in 'The Good Old Days' Percy Fletcher's music alone should bring the show success." Percy per se.

Miss Marie Tempest, who refuses to be shingled, evidently regards the vogue as shear nonsense.

A new dance frock is made like a spider's web. Probably with the idea that fellows will fly to it.

Hugh Walpole asks if the theatre "is only a kind of meringue for our tired appetites," and another writer affirms that "the theatre is assuredly coming back to its own." The difference between a meringue and a boomeringue.

This week my esteemed colleague, "Bill" Bennett completes fifty years' service on "The Era." I have told the wife I shall be late.

Over fifty star artistes have promised to appear at the Lottie Venne Jubilee matinee on November 13. And there will probably be a bigger Lottie-Venne-tually.

More theatres are adopting the no-orchestra idea; which means that more audiences are becoming strained without strains.

In "Earning His Bread," a new American comedy film, the hero appears to be playing a congenial roll.

Mr. Wendell Hall, author of "It Ain't Gonna Rain No Mo'," is at present in London. I hope he has a brolly time.

If I meet him I think I shall retaliate with "You Don't Know-vember as I Do."

The B.B.C. are shortly to broadcast a series of strange noises which listeners-in will be asked to identify. The noise of a wurzel being mangold should be very radi-odd.

"Does Honesty Pay?" asks a critic, referring to certain strictures recently passed on some of his colleagues. Of course it does; anything else is a lie-ability.

THE SEASON'S DANCE SUCCESSES.

WHEN YOU AND I WERE SEVENTEEN.
SONG WALTZ.
CHORUS:-
When You and I were seventeen
And life and love were new
The world was just a field of green
'Neath smiling skies of blue
That Golden Spring, when I was King
And you my wonderful Queen
Do you ever recall, when love was all,
And we were seventeen?

When You and I Were Seventeen.

The Great Waltz Hit.

I'LL SEE YOU IN MY DREAMS.
Fox-Trot Song.
CHORUS:-
I'll see you in my dreams,
Hold you in dreams,
Someone took you out of my arms,
Still I feel the thrill of your charms,
Lips that once were mine,
Tender eyes that shine,
They will light my way to-night,
I'll see you in my dreams.

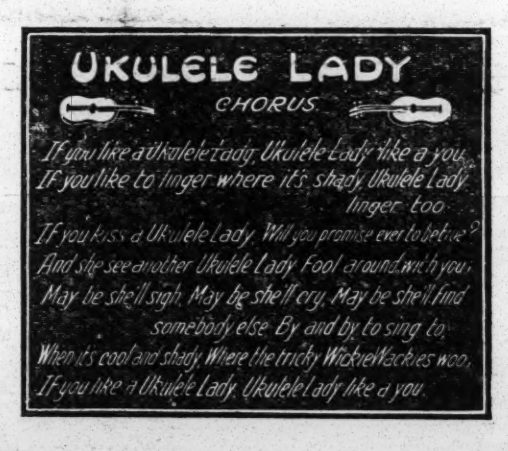
I'll See You in My Dreams.

Song Fox-Trot

"YEARNING"
(Just for You).
CHORUS:-
Yearning, just for you,
That's all I do my dear
Learning why I'm blue,
I wish that you were near.
Smiles have turned to tears,
Days have turned to years;
Yearning just for you,
I hope you're yearning too.

Yearning (Just for You.)

Song Fox-Trot.


UKULELE LADY
CHORUS
If you like a Ukulele Lady, Ukulele Lady like a you,
If you like to linger where it's shady, Ukulele Lady linger too.
If you kiss a Ukulele Lady, Will you promise ever to be true?
And she see another Ukulele Lady Fool around with you,
May be she'll sigh, May be she'll cry, May be she'll find somebody else By and by to sing to;
When it's cool and shady, Where the tricky Wickie Wackies woo,
If you like a Ukulele Lady, Ukulele Lady like a you.

Ukulele Lady.

The Sensational Uke Song Fox-Trot.

THE MELODY THAT MADE YOU MINE
Chorus -
It was a moonlight, Beautiful June night,
We waltz'd this sweet melody,
I held you near me Call'd you "my dearie"
And you whisper'd that you lov'd me
Music entrancing, Kept us a dancing,
Seem'd like a message divine
That was sent from above, For we fell in love,
That is the melody that made you mine.

The Melody that made you Mine.

The Midnight Waltz
Chorus:-
Dear, While we're swaying they're playing
"The Midnight Waltz" 2
Dear, We've been praying you'd stay for 3
"The Midnight Waltz"
Dance, tho' we end this romance 4
When the melody halts 5
Smile, while we sigh a Good-Bye to
"The Midnight Waltz"

Midnight Waltz.

FRANCIS, DAY & HUNTER, LTD.

138-140, CHARING CROSS ROAD, LONDON, W.C.2.

Telephone—REGENT 2148. **Telegrams—"ARPEGGIO, WESTCENT, LONDON."**

The Realm of Music

MR. HAROLD FAIRHURST.

The "all-British" programme of violin music given by Mr. Harold Fairhurst at the Grotrian Hall put no strain on patriotic sentiment. It contained the Elgar Concerto, the Second Sonata in D of Arnold Bax, a work of many beauties whose only fault is that it is a trifle long drawn-out, Delius' "Legende," and sundry movements, airs, and dances of Purcell or from traditional sources. Mr. Fairhurst has advanced rapidly to a position of prominence among the younger English violinists where, to judge from his performance on this occasion, he seems likely to remain. As a test of interpretative powers the task he had set himself could not have been more severe. He came through it with honour, for it was precisely in its expressive quality that his playing was most satisfying. With Mr. Reginald Paul, an able co-adjutor, in the piano part, the per- [illegible] of the Bax sonata was one [illegible] sensitive within memory.

[illegible]ENCE MACBETH.

[illegible] Macbeth, coloratura sopran[illegible] Chicago Opera, had a great [illegible]ss at Queen's Hall. Voice and style entitle her to a place among the few front-rank international singers of to-day. Handel's "What's sweeter than a new-blown rose" was sung with classical purity and smoothness. The florid passages of the Mad Scene from "Lucia" were managed adroitly, and even more remarkable in execution were the vocal flights and feats in the Norwegian Echo Song, "Kom Kjyra," which brought down the house. Miss Macbeth should be a good actress; Rossini's "La Danza" was instinct with character. Hume[illegible] do better still here when she "The that in Queen's Hall the withst tone carries. The highest notes were sometimes forced and that made them sound a little worn and strained. The exemplary accompanist at the piano was Mr. Harold Craxton, and Mr. Arthur L. Halfpenny played the flute part in the Donizetti with neatness and skill.

MR. CHARLES LESUEUR.

It was in modern music that Mr. Charles Lesueur shone most at his recital in the Wigmore Hall. He is a colourist, and a remarkably skilled one. But, unlike some "tone-artists" heard recently, who delight in colour for its own sake, the pictorial sense and the musical sense with him are one. He got the utmost out of "La Cathedrale engloutie," the first of the Debussy group. It was a performance full of mystery and majesty and extraordinarily moving. "Minstrels," with its crude clash and clang, was an admirable—and diverting—piece of realism. "Feu d'artifice" was a succession of showers of brilliance, out-distancing Brock. Schumann and Chopin had shown Mr. Lesueur as a powerful and dramatic player, but in neither the Etudes Symphoniques of the one or the B flat minor sonata of the other did his sympathies appear to be on the side of the "Romantics."

MISS GENA MILNE.

A young violoncellist, Miss Gena Milne, gave the first of two recitals at the Æolian Hall. She made her best impression in a group of old music. A sonata of Porpora was played in finished style and with round, mellow quality of tone. If Beethoven's Sonata in D (Op. 102), at the outset, was handled less securely, the cause of the partial failure was certainly that bugbear of the young beginner—nerves. For Miss Milne has often been heard in much better form at the Royal College of Music, where she has passed a busy and successful studentship.

MISS FRIDA DANCYGER.

Giving a vocal recital at the Wigmore Hall, Miss Frida Dancyger was fortunate in the co-operation of the distinguished Philharmonic Trio. An interesting new work in an otherwise familiar scheme was a trio of songs for voice, flute, oboe, and pianoforte, by Francesco Ticciati. "Tregua," the first, was not without its reminders of certain recent essays in the "pastoral" field, but some of the effects produced were happy enough. "Fuga" is, as the title discloses, a fugue in three parts, allotted to oboe, voice, and flute. Ingenious and full of character, it had a great success, only equalled by that achieved by "Bimbi," the last song, which is light, lively, and engagingly rhythmical. The performance went well; the instrumental parts were played as one expects them to be played by such artists as Fransella, Leon Goossens, and Ticciati, and Miss Dancyger evidently had studied the songs until she had grasped the composer's intentions perfectly. But how faulty is this young singer's Italian pronunciation. Consonants hardly existed, and not a vowel was given its just value.

MR. NICOLAS ORLOFF.

Mr. Nicolas Orloff made his re-appearance at Wigmore Hall under the auspices of the Pianoforte Society. His programme included Beethoven's Sonata in E flat, (Op. 31) and the Sonata in B minor of Chopin. He was at the height of his form, which is that of a master of the pianoforte, and his alert and dexterous playing roused a large audience to admiration. Everyone was glad to have the early Beethoven and to hear it under such conditions, for the spirit of the music was rendered with a rare fidelity. The Chopin, too, was an expressive and poetic conception, besides being technically most brilliant.

MR. WILLIBALD RICHTER.

There was solidly competent playing from Mr. Willibald Richter at the recital he gave in the Grotrian Hall. He is a pianist whose manifest sincerity—he has no mannerisms whatever—imparts to his performances the notes of authority and confidence. His style, in short, is well suited to the matter he had in hand, which consisted of Busoni's transcription of Bach's Chromatic Fantasia and Fugue, Mendelssohn's Variations Sérieuses, and the "Appassionata" of Beethoven. Mr. Richter also played a series of Waltz-Poesies of his own, owing nothing to this century but neatly and scholarly written in the manner of the nineteenth.

CORTOT AND THE "DUO-ART."

Mr. Cortot and his double, the "Duo-Art" Piano, entertained a great crowd at the Æolian Hall. Together they performed the variations for two pianos on a Theme by Beethoven of Saint-Saëns, Mr. Cortot undertaking one part while the "Duo-Art" reproduced the famous pianist's playing of the other. Perfection of ensemble could scarcely go farther. Perhaps an even more interesting demonstration was Liszt's Rhapsodie Hongroise, No. 11. Here the living hand and its mechanical substitute shared the playing, in turn taking over at certain agreed points. It was an extremely acute listener who, with eyes closed, could guess right nine times out of ten where one left off and the other resumed. The "Duo-Art" did not reproduce for us the G flat study of Chopin, though no doubt it could. That was one of Mr. Cortot's performances in propria persona, and Ariel himself could not have skimmed more lightly.

ROYAL PHILHARMONIC SOCIETY

The opening concert of the Philharmonic Society's 114th season at Queen's Hall was a memorable one. Holst's Choral Symphony was given its first London performance with the Leeds Festival Choir, who sang it on its production three weeks ago at Leeds, and with Mr. Albert Coates as conductor, and the second part of the programme was occupied by a commemoration performance of Beethoven's Ninth Symphony, which was composed expressly for the Society and played by them for the first time in this country at a concert in March, 1825. The latter work, with Miss Dorothy Silk, Miss Muriel Brunskill, Mr. Walter Widdop, and Mr. Robert Radford as principals, had a splendid performance on Thursday. Such thrilling effect as was obtained by the soprano in "Brothers o'er the starry span" has not been heard in Queen's Hall for many a long day, and all the other parts were excellently sung.

Mr. Holst's work, as everybody now knows, is a symphony in which the chorus is an integral part of each movement, unlike Beethoven's wherein the chorus is the peak that crowns the mountain! It takes as text poems and parts of poems of Keats. For the Prelude and the first movements parts of "Endymion" are used; for the slow movement the "Ode to a Grecian Urn," for the cherzo the poem entitled, "Fancy" and "Folly's Song," for the finale lines from the "Hymn to Apollo" and the "Ode to Apollo." The material offers great opportunities for contrast, and the striking diversity of mood and treatment is one of the main impressions derived by the listener. Yet the design unifying the whole is visible throughout. As at Leeds the slow movement and the scherzo seemed to move the audience most. The former certainly has great dignity and beauty. The applause after the scherzo was again no doubt as much a tribute to the choir's virtuosity as to the music, vivid and exhilarating as it is. An objection that arises against singing Keats' words so fast is that they cannot be distinguished—any minor poet's would do as well, or even no words at all. Miss Silk's singing of the important solo part was perfect in tone and feeling. At the close there were scenes of enthusiasm, and Mr. Holst had to take many calls, with Mr. Coates, the soloist, the orchestra, chorus and all.

SOUTH LONDON PHILHARMONIC

One is always certain of a feast of good music at the concerts organised by the South London Philharmonic Society, and that given on October 24th at the Goldsmiths' College, New Cross, was no exception to the rule. At the afternoon recital for the younger folk Chopin and Grieg were drawn upon, and with two choral interludes, Morley's "Now is the Month of Maying" and Moore's "Minstrel Boy," were excellently rendered. Arthur de Greef was solo pianist, and kept his audience enthralled with his marvellous execution. Liszt's "Murmurs of the Forest" "The 12th Hungarian Rhapsody," with Albeniz's "Seguedilla" and Schumann's "Nachsstück," were among a long list of good things rapturously encored. The audience would not leave till the famous pianist had returned for yet another item.

"THE NEW "ORPHEUS,"

M. ROGATCHEWSKY.

M. ROGATCHEWSKY in "ORPHEE."

The Belgian Press is reporting the brilliant success obtained by the famous tenor Rogatchewsky, in his magnificent interpretation of Gluck's masterpiece at the Theatre de la Monnaie, Brussels. A powerful voice of seductive mellowness, the acting of an artist with perfect style and taste and withal a truly intellectual rendering of the legendary hero—such are the qualities extolled in Mr. Rogatchewsky's remarkable performance.

"MUSICIANS AND MUMMERS."

A Critic's Memories.

We shall have to make the most of Mr. Klein's book of memories, for where is the man with the will and the power to write such another? Mr. Klein looks back over fifty years of musical doings in which he has had his share. At nineteen he was already a critic: he tells us that he first wrote about the Norwich Festival in 1875; and he is still writing. Many opportunities have come his way for meeting all sorts of interesting and famous people and seeing and doing things worth while to see and to do. His memory is so exact that he can reproduce, verbatim, conversations that took place in his 'twenties or thereabouts, and since he has an easy and a fluent pen his book is full of entertainment as well as a record of value.

Mr. Klein had the fortune to be born in Norwich, a city always fond of music and where every type was to be heard. There was English ballad opera, given by an excellent company, and the performances in the Cathedral Close of the regimental band from the cavalry barracks, organ recitals in St. Andrew's Hall, and the singing of the choir boys in the Cathedral which, Mr. Klein says, he has never heard surpassed—"no, not at St. Paul's, or Westminster Abbey, or even the Temple!" Luckier than many of his musical contemporaries, his taste fed on the "anthems and services of Byrd, Tallis and others which figured daily in the Cathedral calendar."

Other tastes were formed in Norwich. He was blest with parents who were ardent theatre-goers. His mother had theatricals at home in which her son took part. He acted at school—he was always acting. Mr. William Sidney, the lessee of the Theatre Royal and afterwards stage-manager of the London "Adelphi," told him he was "cut out for the profession." So when he came to live in London at the age of 13 he was ready to revel in the luck that brought him within hailing distance of such lights as Mrs. Kendal (then Madge Robertson), James Fernandez, Benjamin Webster, the Bancrofts. He recounts an episode that would have delighted Dickens. He and Tommy Robertson, son of "T. W.," were both "fearfully in love" with Teresa Furtado, the great Adelphi favourite. They hung around her lodgings in Percy-street, Tottenham Court-road. But one day both boys found their noses put out of joint when a grown-up lover, John Clarke, "the well-known lame actor with the acidulated voice . . . came to pay her a Sunday visit, bringing a huge bag of cob-nuts." The face of a popular actress of to-day whose lover should attempt to woo her with cob-nuts would be a "silent drama" worth filming!

In connection with Phelps, Mr. Klein expounds a theory of the genesis of Irving's art. It would be interesting to get at others' opinions of the origin of the "Phelps-like grunts and ha's and sudden contrasts of mood and tone which . . . . became part and parcel of the Irvingesque method."

Operatic experiences began in earnest about 1870. Of great artists such as Tietgens, Trebelli, Ilma di Murska, Agnesi, and Campanini we get impressions that strike us with their freshness and sincerity. Those were indeed the palmy days of Italian opera. How, alas! has the race of Italian singers changed. Or have we changed? Here we read that Campanini, a renowned Lohengrin, a tanner by trade, had "practically no training." Were these, we wonder, really such giants, or does the after-glow of memory lend a fictitious glory to these peaks of the operatic range as we have before wondered when reading reminiscences?

The beginnings of Carl Rosa opera make an interesting chapter. Mr. Klein, who knew Rosa well, reports a conversation with him in the early 'seventies. "Take my word for it," said Rosa, "opera in the future will have to be sung in the language of the people, and, what is more, the State will never subsidise opera until it is so sung." Alter the names and the story given of those days might stand for a description of the state of things and the talk that was talked in the war and since. Reading on about the production of operas by Mackenzie, Goring Thomas, Stanford and others we realise how rosy were the hopes for English opera in the 'eighties.

Mr. Klein saw Wagner "grow more nervous and flurried every instant" as he tried, and failed, to conduct the Overture to the "Flying Dutchman" when he came over to get funds for Bayreuth. Richter, just finding his feet here, had to come to the rescue.

Mr. Klein looks back and sees an improvement in the musical tastes of every class of society, and he is generous enough to draw comparisons between musical critics of the present and past favourable to the active writers of to-day. He notes a readiness to admit new ideas and a diminution of prejudice. And he has some wise warnings to give on the subject of publicity agents, their wiles and their ways.

Manuel Garcia, Mr. Klein's "revered master," figures in many a page, and, naturally, so experienced a teacher as is this pupil of his has much that is worth hearing to say about the vocal art. Would that his advice to singers to make haste more slowly to get to the public platform might be taken widely to heart!

Two curious slips are to be noted, in no carping spirit but as a proof that the book has been read by at least one reviewer from cover to cover: Giulietta, and not Stella, is the heroine of the second tale of the "Tales of Hoffmann," and Figaro's remark about Don Bartolo was surely to the effect that he *seemed* a statue at that moment, not that he was *always* a statue.

* "Musicians and Mummers." By Herman Klein. (Cassell's). 21s. net.

Mr. Kennedy Scott's Oriana Madrigal Society begins the season's activities with performances of Martin Shaw's new Christmas piece, "The Crib," and Bax's motet, "Mater, ora filium," at a concert to take place on December 15.

PROVINCIAL THEATRES.

BLACKPOOL'S FINEST THEATRE is HER MAJESTY'S OPERA HOUSE, WINTER GARDENS. Applications for dates to Winter Gardens, Blackpool. Telegrams: "Pleasure, Blackpool."

CAMBRIDGE NEW THEATRE, LTD. Resident Manager: Mr. Percy H. Adams. A theatre among the most beautiful in England.—"Sunday Times."

Telephone: 700.

CORK OPERA HOUSE. Vacant for First-class Companies. Apply Frank J. Pitt; or, the Fredk. Mouillot's Offices, 7 and 8, Leicester-place, Leicester-square, W.C.2.

PROVINCIAL ENTERTAINMENTS PROPRIETORS' and MANAGERS' ASSOCIATION. Registered Office: 73, Bridge-street, Manchester. Telephone: 537 City. Secretary: P. Percival.

ACADEMIES AND SCHOOLS.

THE ROYAL COLLEGE OF MUSIC (Incorporated by Royal Charter, 1883). Prince Consort-road, South Kensington, S.W. Patrons: His Majesty the King, Her Majesty the Queen. President: H.R.H. the Prince of Wales, K.G. Director: Sir Hugh P. Allen, M.A., D.Mus. Hon. Secretary: George A. Macmillan, D.Litt. CLAUDE AVELING, Registrar. Syllabus and Entry Forms from the College. Bursar: E. J. M. Polkinhorne, Hon. R.C.M.

TRINITY COLLEGE OF MUSIC. President: The Rt. Hon. the Earl of Shaftesbury, K.P., G.C.V.O. Chairman of Board and Director of Studies: Professor J. C. Bridge, M.A., Mus.D., F.S.A. Director of Examinations: E. F. Horner, Mus.D. The College provides day and evening instruction and training in all musical subjects and dramatic and operatic elocution. Entry may be made at any time during term for one or more subjects. Particulars of the Teaching Department, Scholarship Regulations, Admission Cards to Concerts, and the Syllabuses of Examinations free on application to the SECRETARY, 13, Mandeville-place, London, W.1.

ACADEMIES AND SCHOOLS.

MADAME KATE FLINN, Professor of Singing and Elocution, specialises in Voice Production and Style. Thorough Training for Artists in Opera, Concert, Vaudeville, and Solo Songs. 'Phone: Paddington 3001. 8, Connaught-square, Hyde Park, W.2.

STERLING MACKINLAY, 70, Baker-street, W.1. SINGING AND ELOCUTION. Musical Comedy, Revue, Concert Parties. "A Long List of Stars." Pupils have taken Principal Parts at all Leading Theatres and Tours.

FUNDS, Etc.

ANNUITIES. ANNUITIES. ACTORS AND ACTRESSES should make provision for OLD AGE OR INCAPACITATION by Investing in the ROYAL GENERAL THEATRICAL FUND, which offers GREATER ADVANTAGES than can be obtained in any Insurance Office. Write for full particulars as to rules, subscriptions, etc., to CHARLES CRUIKSHANKS, Secretary, 55 and 56, Goschen-buildings, 12 and 13, Henrietta-street, Covent Garden, London, W.C.2.

ACTORS' BENEVOLENT FUND, 8, ADAM STREET, STRAND, W.C.2 C. I. Coltson, Secretary.

THE ACTORS' ORPHANAGE, 3, Middle Temple-lane, E.C.4. ANSLOW J. AUSTIN, Hon. Secretary.

THE STAGE GUILD. TRAFALGAR HOUSE, Great Newport-street, W.C.2.

AN ASSOCIATION FOR MANAGERS, DRAMATISTS, AND ARTISTS.

ADVANTAGES: Stage Guild Contract as agreed between Artists' and Managers' Sections. AGENCY DEPARTMENT. NO COMMISSION. FREE INSURANCE FOR ARTISTS ON ELECTION. FREE LEGAL AND MEDICAL SPECIALISTS' ADVICE. MEMBERS' LOUNGE — LETTER BUREAU, ETC.

Telegrams: "Guildsta Westrand, London." Telephone: Regent 5485.

Further particulars from General Secretary.

"THE ROSE OF PERSIA."

LONDON O. AND D. SOCIETY.

Why the "Rose of Persia" should have been put on the shelf is one of the musical riddles that no man can solve. A performance at the Cripplegate Theatre on Tuesday night of last week brought to light again music which is true, if not distinguished, Sullivan and a book (by Basil Hood) boasting a more than respectable plot, witty lines and definite characterisation. Fortunately the company captained by Mr. J. Stanley-Verde (who is also his own producer and conductor) was able to do justice to all these features. Everybody was alert and heart and soul in the work in hand. The singing of both chorus and principals was conspicuously good, a particular virtue being the clearness of the diction, and the smoothness of the ensembles and the concerted numbers testified to thorough drilling. The best individual singers in a long cast were Miss Gladys Maye, a telling contralto, in the part of Dancing Sunbeam, Miss Ditha Hanson, who put her flexible soprano to effective use in the Sultana's music, Mr. Cecil Whiley, a Yussuf with a voice of warm, attractive quality, and Miss Ivy Hyslop, who made a vivacious Heart's Desire. Mr. Richard Western, as Hassan the Philanthropist, gave a performance that was miles ahead of most amateur comedians. He has what so few have, the gift of pathos, and his humour is never that of a mere buffoon. Others who did well were Mr. Edgar Ripley as the cynical Sultan, Mr. A. H. Giles, Mr. H. S. Frenchum, Mr. T. Roberts-Taylor, Mr. H. W. Pearce (a good baritone) and the Misses Gwendolen Layton, Winifred Setchfield, and Daisy Emery. The playing of the London Operatic and Dramatic Society's own orchestra maintained a good level of efficiency, and both Miss Bertha Sandland, who arranged the dances, and Mr. George A. Toplis, who was responsible for the scenery and lighting, are to be congratulated on the outcome of their efforts.

Fill the long Winter Nights with happy Home Dances

WINTER nights are here. But if they are long they need not be dull. Brighten the dark hours with jolly little home dances. All you want is a "John Grey & Sons" Portable Jazz Set to fill your evening hours with merry-making, and to set your feet a-tapping to the gay rhythm of the latest dances.

THE "CRACKER-JACK DRUMSTER," as illustrated, is an example of the varied range of "John Grey & Sons" Portable Jazz Sets, The Outfit comprises a 20in. gong drum, with reinfored rims. Complete drum pedal attachment. 10in side drum and nickel-plated holder. Side drum sticks, 2 cymbals, triangle, wood block, cowbell, and jazz chimes. Nickel-plated holder for jazz effects. Really wonderful value at the moderate price of £4 10s. Black Fibre Carrying Case 10s. extra. Other Models from 17s. 6d. to £8.

Write to-day for the latest Illustrated List of "John Grey & Sons" Portable Jazz Sets and other Dance Band Intruments. Sent post free on request.

John Grey & Sons

"CRACKERJACK DRUMSTER" PORTABLE JAZZ SET

£5 Complete with Carrying Case.

Proprietors:

Barnett Samuel & Sons, Ltd.

(ESTABLISHED 1832)

Telephone: Brixton 4,200—1

DULCET WORKS CHRYSSELL ROAD LONDON, S.W. 9

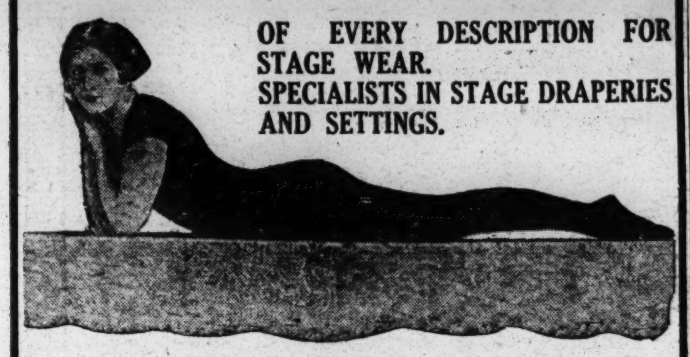
Telegrams: Dulciflex Camber London

Hovenden's British Grease Paints

These paints are manufactured at our Factory.
Guaranteed pure, colours perfect.
Made in the following colours: Nos. 1, 1½, 2, 2½, 3, 3½, 4, 4½, 5, 5½, Browns, Blues, Greys, Yellows, Black, White, and four shades in Carmines.
PRICE: 7½d. Per Stick

We are also producing
LINING PENCILS & COCOA BUTTER
These can be obtained at all High-Class Hairdressers, Chemists, &c.
LONG LINING PENCILS, various shades. 4½d. per stick

TIGHTS & HOSIERY



OF EVERY DESCRIPTION FOR STAGE WEAR.
SPECIALISTS IN STAGE DRAPERIES AND SETTINGS.

Price List and Patterns on application.

J. H. EDGCOMBE, Ltd.,
36, SOHO SQUARE, LONDON, W.1.
'Phone: Regent 4214-5 (two lines).

When Replying to Advertisements please mention "THE ERA."

Established THE ERA 1837

Wires: "The Era," London. 'Phones: 4546 and 4547 Regent.

WEDNESDAY, NOVEMBER 4, 1925.

THE VALUE OF THE "SCREAM."

A VERY definite view of what the public wants was expressed by Mr. Billy Merson in his speech to the O.P. Club reported in our last issue. "Cater for the 'scream,'" said the popular comedian, "that is where the money is." Mr. Merson is manifestly right. Undoubtedly the public will flock to the place where the laugh is to be found, and go again and again to renew it. Laughter, it has been declared, is better than medicine, and there is proverbial authority for the fact that it enables one to put on flesh. Yet it seems that to make laughter the end and aim of the theatre is scarcely to maintain its traditions at their highest.

The Craze for Comedy.

At the festivity referred to Sir Alfred Butt grew eloquent over the dramatic geniuses of the past—Kean, Garrick, and Macready—who did nothing that did not elevate the stage, and claimed that "Rose Marie" had succeeded in so elevating the stage by giving the public a clean, wholesome entertainment. There is every reason to believe that the triumph of "Rose Marie" is due just as much to its sentiment and its thrills as to its fun, amply as it is provided in that respect. Primarily, the audience goes to the theatre to be made to laugh, but it is quite ready to appreciate fine music and powerful drama. The more intelligent playgoer would indeed tire of the play unless one of those two ingredients were present. It is for those who care for nothing but the lighter side of life that revue was invented. At first it was found possible to introduce a "straight" sketch or two into the production, but now it would be difficult to find in any revue any episode that did not end in a laugh. In this form of entertainment, which has possession of so many of our stages, it is "comic relief" no longer; comedy—broad, rough, "slapstick," but seldom light—dominates the scene to the exclusion of all other forms of amusement. It is like deluging indifferent meat with strong condiments to hide its flavour.

While, however, the more frivolous-minded are being catered for, what becomes of that still large proportion of the public who yearn to be entertained as our forefathers were entertained by Kean and Garrick, by Irving and Wyndham. We are told that the "tired business man" goes to the theatre to forget his worries, but cannot he as easily be taken out of himself by plays of sentiment as by the all-farcical comedy? In that fine play "Sun Up," which, despite the handicap of an unaccustomed dialect, has achieved a run of two hundred performances in the West End, the attention of the audience is held by the note of poignancy that runs through its three acts, and so absorbed do the audience become that few discover anything incongruous in the savour of real meat frying in a real pan pervading the auditorium of a theatre. Human sympathy is just as powerful as ever, and at the risk of being considered old-fashioned we are convinced that the lump in the throat is just as important a factor in the entertainment of the theatre as the humour which is in such general demand. Paradoxically we consider it will be a sad day for the drama when tears are banished from the stage.

The Well of Emotion.

The managerial motto in the old days was "when in doubt play 'East Lynne,'" and the policy of such a proceeding was invariably proved at the box-office. We do not suggest that the love story of Lady Isabel would have the same felicitous effect nowadays, but we do contend that laughter should be leavened by tears and joy and sorrow go hand in hand on the stage just as it does in real life. It is the audience, not the drama, that is decadent, and though humour is such an asset to the drawing power of the play, its support will languish if only the springs of laughter are touched and the well of emotion is allowed to run dry.

MY FIRST VENTURE IN MUSICAL COMEDY.

By PEGGY O'NEIL.

Every artist should be versatile. Versatility is the quintessence of success.

I have now made my first venture in musical comedy; and made it in the most cosmopolitan city in the world, and I am, to say the least, and to use an Americanism, delighted to "get by."

"Mercenary Mary" is the third show I was asked to do for Mr. R. H. Gillespie at the London Hippodrome, and, finally, he has landed me.

I was under contract with Mr. Basil Dean and, in fact still am for that matter, but I do not announce the fact on the programme like many artists would have done. Mr. Gillespie was the first to try to get me for musical comedy in this country. I think he is the greatest "showman" in England; he is a most wonderful man.

Delightful Work.

Musical comedy work is delightful. It is a pleasure to an artist to do the work for she knows that the general public love it. They enjoy it more than anything else I know. Then again in musical comedy an artist has always the support of a strong cast. Her burdens are shared.

It is somewhat different in straight plays. Sometimes an artist who plays the title part has the larger share of the work to do. Practically all over the country my name has been well advertised in the title parts I played. Now I am merely *one* of the players. That ought to be the case always. It is a typical English idea and it is a very fine, legitimate idea.

It gives other people a chance, and you get your own chance as well. And what is more it cultivates a lovely spirit of camaraderie right throughout the theatre.

"Fright at Rehearsals."

As I have said, this is my first venture in musical comedy. When Mr. Waller approached me to join the cast I did not know I was going to the Hippodrome. And when the rehearsals started I had a fright. I found I had to sing and I nearly fled. Then the producers came to my rescue. They told me to go through my part, and if I found I did not want to sing I could talk the song.

Then when the opening night arrived, I was bewildered to find that I had the song hit of the piece with Mr. Baskcomb—"I Am a Little Bit Fonder of You." No one was more surprised than I was, for we had nothing arranged in the way of an encore.

"My Dog Falls for it."

You can always get a surprise when you are looking for it, but I never sought for any surprise. And now they have christened my dog "Fonder." He had a beautiful name before, "Pinga-mio," but now he will only answer to the name of "Fonder.' So even my dog fell for it.

One of my biggest successes, as everyone knows, was "Paddy the Next Best Thing." Mr. Courtneidge put me in the part. He had told me that if ever I came to England I must call upon him. And I did, and I played in "Paddy the Next Best Thing" for nearly two and a half years. Indeed, I hold the record for the longest run of a non-musical play in England, and that record can only be beaten in these days if "The Farmer's Wife" continues to be the great success it is.

First Time in American Play.

After "Paddy," I went into the Haymarket production "Plus Fours" for Mr. Harrison. Up to the time of joining "Mercenary Mary" I had played in this country only in English plays. This is the first time I have been in an American play in England. I don't know how I slipped this time, but I did!

Do I like musical comedy? Well, I enjoy anything I am playing in. I get a good thrill out of it always. You see "when you smile the world smiles with you." It is the same with the audiences; and believe me I have never played to finer audiences who love and enjoy all the dancing.

I never thought I should at any time play the part of a "tipsy" woman. When we opened at Glasgow and found that a "tipsy" character got applause from a Scottish audience, I felt I was playing the part successfully! The Glasgow audiences are regular dears. Perhaps it so happened that they forgave me, because previously they had seen me in "What Every Woman Knows" and "The Little Minister"; in these my parts were by no means "tipsy."

[*Photo: Dobron Studios, Liverpool.*

Six Months Extended to Six Years.

I came over to England for six months, and I have stayed nearly six years, and have never regretted it. My grandfather was born in England; my father in America, and my mother in Ireland. So I think I can claim to have some British blood in me. I am a little bit of everything! I have always felt at home in England.

When I arrived in England I did not know a soul. No one came to meet me; almost every other passenger in the ship had friends to greet them. But after opening in "Paddy" it did not take me long to get to know people.

It has been said that musical comedy is my spiritual home in Theatreland. But I love Barrie.

(FROM "THE ERA" SPECIAL CORRESPONDENT).

NEW YORK, October 17.—Ethel Barrymore made her first appearance as Ophelia in Walter Hampden's production of "Hamlet" at his own theatre on the 10th inst. Mr. Hampden has taken the Colonial Theatre, for many years a vaudeville house, and after making many alterations and improvements, has opened it as Hampden's Theatre. Miss Barrymore's embodiment of Ophelia has been hailed as a fine achievement, and has won much praise. It is considered highly probable that she will appear in other Shakespearean rôles. It is six or seven years since Mr. Hampden first played Hamlet and won golden opinions for the grace and dignity of his portrayal. His alliance with Miss Barrymore will enhance the interest and attractiveness of his Shakespearean productions. Mr. Hampden's company includes Albert Bruning, William Sauter, Mary Hall, Mabel Moore, Cecil Yapp and Ernest Rowan.

"Stolen Fruit."

This three-act play has scored a success at the Eltinge Theatre. It was written by Daris Niccodemi and adapted by Gladys Unger. Henry W. Savage and A. H. Woods are the producers. Eight years before the action of the play begins Marie Millais is the victim of a wealthy farmer in a small French province. A child is born to her, and she is sent away to America by the farmer. Made to believe that her child died, Marie returns to the scene of her misfortune to teach school and with the intention of finding her baby's grave. Her aloofness and her mysterious wanderings bring her into disrepute with the townspeople. And then there comes into her life the Count Philippe De Verdois, who has heard the ugly rumours. He investigates and learns the truth. Falling in love with the young school teacher, he aids her in her search, and she learns not only that her child is alive but is one of her own pupils. Ann Harding has been warmly praised for her impersonation of Marie Millais. Rollo Peters, as the Count, gives a sincere and convincing portrayal, and other rôles are well acted by Harry Beresford, Helen Strickland, Lawrence Eddinger, Felix Krembs and Vera Dunn.

"Craig's Wife."

George Kelly, who wrote those very successful plays, "The Torch Bearers" and "The Show-Off," has hit the mark again, but this time he has turned out a much more serious play. It is in three acts, and is called "Craig's Wife." Rosalie Stewart has just produced it at the Morosco Theatre, and all signs point to its being an enduring success. Craig's wife is a coldly calculating woman. She makes her home a prim and comfortless place and, entrenched there, she repels all those who have been or would be friends of herself or her husband. "They shall not make a thoroughfare of my house," she insists. Craig, blinded by his love for her, is slow to discover the true nature and aspirations of his wife. He is finally disillusioned when something happens that threatens to involve them in an unpleasant scandal. One of Craig's friends has shot his wife and himself.

(*Continued at foot of next column.*)

PARIS, Sunday.—The past week has been a busy one for the critics, with some most important productions to chronicle. The recently inaugurated Theatre des Jeunes Auteurs, installed in the Vieux Colombier, has been quite to the fore, having arranged a couple of premieres of its own. Steve Passeur had the honour of being first with his 2-act play, "Un bout de fil coupé en deux," which is a somewhat delicate subject treated in a palatable way. Two girls, Adrienne and Alice, are inseparable, and prefer each other's company to that of any male. Henri fancies Adrienne and asks Alice to facilitate his courting her, hardly realising he is breeding jealousy—not on his account, but because they have sworn mutual fidelity. There is a bold scene of reproach with Adrienne and Alice as betwixt two lovers, of jealous apprehension and glad reconciliation—discreetly sketched by this talented young playwright, who is evidently a keen observer. Adrienne, indignant at false reports of immorality, has a desire for motherhood, but eschews wedlock. She gives Roger the cold shoulder after he has become her lover, and also refuses Henri, wishing a child but not a husband. This risky thesis is splendidly acted by Arvel, C. Dechamps, Suzy Prim, and Fernande Albany. But we expect better things from this author.

"Le Tentateur."

A few evenings later, last Monday to wit, the Theatre des Jeunes Auteurs again invited the press to sample a 3-act work by Henri Clerc and Lionel Landry, "Le Tentateur." This is a harrowing story of an honest tax collector, underpaid but happy with his wife Martha despite their circumstances. Temptation causes the wife to take money from her husband's drawer in order to dress well. This she can easily do as she acts as assistant to the tax collector, through whose hands millions pass in a year. An inspector examines the books one day and discovers the discrepancies. Martha confesses she is the guilty one, and is upbraided by her horrified husband who has to bear the consequences of her dishonesty. However, at the trial Gilbert is exonerated by a tolerant jury, but he is transferred to a lower grade in the service. He sadly packs his furniture to move, when Martha calls to claim some effects prior to their divorce, and she accuses him as tacitly responsible for the calamity. "Le Tentateur" is an excellent drama, skilfully developed, yet gloomy for the average playgoer.

"Les Yeux qui s'Ouvrent."

The same remark will apply to the four-act piece written in French by the Danish authoress Mme. Waren Bramson, which the Odeon has presented. "Les Yeux qui s'ouvrent" (The eyes which open) is an honest essay, ably constructed, the action being laid in theatrical circles. Frank is a celebrated writer, possessed of his eyesight but blind to what is going on around him. He does not realise that his wife, an actress playing his leading-lady-parts in all his stage successes, is carrying on with an actor of the company. It is only after he has been blinded in an automobile accident that he is able to see things in their true light. Then the wife regrets the past, dotes on her husband, but is pushed aside, and when the actor also shuns her she commits suicide. This depressing drama is nobly defended by Paul Oettly, Marcel Chabrier and Mlle. Laugier.

"Les Plus beaux yeux du monde."

An enchanting little dramatic comedy by Jean Sarment which he has aptly dubbed "The most beautiful eyes in the world" was taken by Chatiagner and Darzans for the inaugural vehicle of the latest little playhouse in the building of the Paris daily "Le Journal." The hall was formerly used for meetings, and is now advertised as the Theatre du Journal. Sarment has supplied a gem in its way, and probably his best stage effort so far. Arthur, rich and audacious, easily wins the heart of Lucie, leaving another swain, nicknamed Napoleon, in the shade. Soon after marriage Arthur becomes neglectful, and is often absent. The strained situation is not improved by Lucie losing her eyesight. But Napoleon continues to love his sweetheart when a boy, and finally musters up sufficient courage to pay her a visit. He is welcomed, and thereafter is a frequent caller. He tells Lucie all the news, is exuberant and talks of success, reads to her, and plays with her child, until Arthur finds him there one day, and orders him out of the house. The wife imagines that her husband is still fond of her and is driving Napoleon away in a fit of jealousy. So the human failure sadly quits his last haven of refuge, after gazing into what, to him, are the most beautiful eyes in the world. They have never revealed to Lucie his shabby appearance, and she still imagines him a prosperous man. Mme. Marguerite Valmond (Mme. Sarment) impersonates the blind wife with much feeling; Abel Jacquin is the haughty husband, and the author personally plays the part of Napoleon.

"Le Juif du Pape."

The piece in twelve scenes, by Edmond Fleg, which George Pitoeff has offered at the Theatre des Arts, is full of good intentions, and can be classed as a splendid idealist drama. It is hardly a drama, however, but a series of tableaux with a powerful text in ambitious blank verse, depicting how a Pope of the middle ages, designated as Clement VII. became the protector of a Jew, and together they laboured in the interests of universal peace. In those days universal peace was a chimera. The Pope imagines an alliance between Catholics and Israelites, against the menacing Turks. But the Inquisition objects, has the Rabbi arrested and tortured, despite the endeavours of the pontiff to save his friend Malco. "Le Juif du Pape" (The Pope's Jew) is nobly handled by Pitoeff (Molko), Hy. Verneuil, and the Company of the Theatre des Arts. This work runs alternately with Bernard Shaw's "Saint Joan."

"Comoedia" Ball.

Our Parisian contemporary "Comoedia" gave a gala, organised by the energetic Camille de Rhynal, in saloons of the Ermitage restaurant, honour of the laureates of the dancing competition held last July, while the season was just terminating. With the return of the stage luminaries and terpischorean stars for the winter season the organisers considered it meet to call together those who had taken part in the tournament at the Nouveau Cirque. And all responded. Thus we were given an occasion again to applaud Catalan and Rosine, the champions of the competition this year. Everybody in the theatrical business seemed to be at the Ermitage on Friday night.

(*Continued from preceding column.*)

Craig was at the house during the evening, and left before the tragedy occurred. Inadvertently, and quite innocently, Mrs. Craig involves him in the affair by making inquiries over the telephone. When the police come to investigate she tries to protect herself with lies. She says nothing to her husband, and when he discovers what she has done he discovers at the same time that she has no respect for him as a man or a husband. Having nothing to conceal, Craig has told all he knows in a straightforward manner, and his wife berates him for this. With the realisation of what his wife and his home really are, Craig talks it over, and then leaves for good. The play is admirably acted. Chrystal Herne as the wife and Chas. Trowbridge as the husband play their parts to perfection, and in other rôles Anne Sutherland, Josephine Williams, Mary Gildea and Josephine Hull do exceedingly well.

"The Grand Duchess and the Waiter."

At the Lyceum Theatre this three-act play from the French of Alfred Savoir has been produced by the Charles Frohman Company. The story is all about the Grand Duchess Xenia, a Russian exile, who is unable to divest herself of her former importance, and Albert, a love-sick waiter, who is really not a waiter at all, but the son of the proprietor of a dozen Swiss hotels. Albert's open admiration offends the Grand Duchess, and she would punish him. Being no longer able to send obnoxious servants to Siberia and the salt mines, she devises a method of torture which consists of making him a personal attendant of the kind to which ladies of exalted rank, we are told, give no more thought than they do to their bedroom furniture. She goes to such extremes, in fact, that Albert complains that servants are supposed to be "sexless like the angels." However, she falls in love with him, and in the end, when she is running a Russian cabaret in Deauville, and he has become an enthusiastic royalist to please her, everything seems to be quite all right. The rôle of the Grand Duchess Xenia is delightfully acted by Elsie Ferguson, the part suiting her admirably. Basil Rathbone as Albert and Alison Skipworth as an amorous lady-in-waiting are excellent.

"THE EDUCATION OF MR. SURRAGE."

At the Century.

Comedy in Four Acts by Allan Monkhouse. Presented by the Lena Ashwell Players at the Century Theatre on October 26, 1925.

Archie Surrage .....F. Napier Jones
Rose Surrage .....Betty Carter
Mr. Surrage .....Philip Reeves
Violet Surrage .....Eileen Leslie
Mrs. Staines .....Marjorie Gabain
Arthur Suckling .....Alan Webb
Bindloss .....W. V. Garrod
Geoffrey Valance ....Wilfred Fletcher

Mr. Allan Monkhouse is a playwright who has not had the best of luck, for although he has written a number of plays very few of them have been seen on the London stage. "The Education of Mr. Surrage," for instance, was produced by repertory theatres in the North of England twelve or thirteen years ago, but the first London production was on Monday, October 26, in that interesting tributary of the drama, the Century Theatre at Notting Hill. In the intervening time the play has lost some of its freshness. The dialogue is pre-war, and some of it sounded a trifle remote on Monday night, and Mr. Surrage's "education" by the post-impressionist painter Geoffrey Valance, the attractive lady with the doubtful morals, Mrs. Staines, and the egotistical young dramatist, Arthur Suckling, is not as novel an idea in 1925 as it would have been a dozen years ago.

We have seen some good performances at the Century, but on the opening night the Lena Ashwell Players were not at their best. There is more comedy in the play than appeared from the playing. The young Surrages never suggested that any of them would be likely to move in a set that included three such Bohemians as they were supposed to bring to their father's house. The parts are not too well drawn by the author, but on the stage they appeared as rather dull nonentities. Mr. Surrage also was not made interesting enough. Mr. Philip Reeves gave a capable performance, but he never succeeded in putting much character into the part. The visitors were more amusingly handled. In particular Mr. Wilfred Fletcher was excellent as the impish, immoral genius, Valance. Mr. Alan Webb made a good deal of the modern young playwright, and Miss Marjorie Gabain's acting as Mrs. Staines had colour and intelligence.

"The Education of Mr. Surrage" was well produced by Miss Irene Hentschel, who can be congratulated upon getting so much comedy out of the last act.

BIRTHDAYS OF THE WEEK.

MANY HAPPY RETURNS TO—

Sir Frank Benson — Wednesday, November 4.
Herman Finck—Wednesday, [illegible].
Marie Blanche—Thursday, [illegible].
Joan Barry—Thursday, Nov. [illegible].
Hubert Bath—Friday, Nov. 6.
W. Scott—Saturday, Nov. 7.
Madeline Seymour — Saturday, November 7.
G. B. Andrews—Sunday, Nov. 8.
W. Forster—Sunday, November 8.
Fred Terry—Monday, November 9.
Claude Rains—Tuesday, Nov. 10.
Walter Scott—Nov. 7.

KEITH PROWSE & Co LTD. The House of International Hits 42-43 Poland St. W.1 (Gerrard 9001)

THE 'STAR' SONG

FOR

PANTO

will be

IF YOU KNEW
SUSIE
LIKE I KNOW SUSIE

EVERYBODY'S SWEETHEART

SUNG BY ALL THE STARS

ELLA SHIELDS
DAISY WOOD
HILDA GLYDER
FRED DUPREZ
JENNY GOLDER
In Tom Arnold's Folies Bergere Revue at the Palladium
AND
The VERSATILE THREE

HETTY KING
FRED BARNES
SOPHIE TUCKER
SISSLE & BLAKE
CYRIL RITCHARD
in Charlot's Revue at the Prince of Wales' Theatre
WINIFRED WARD

A SENSATIONAL WINNER

Other SUCCESSES include:

ALABAMY BOUND
(The Mile-a-Minute Hit)

PETER PAN (I love you)
(The Song that *will* grow up)

COLLEGIATE
(Funny!!! It's a Riot!)

BYGONES
(Let Bygones be Bygones. Waltz Ballad).

BELLS OF THE SEA
(The GREAT Sea Song)

When we are Together
(The Ideal Principal Boy and Principal Girl Duet)

Professional Copies and BAND PARTS READY.

Musical Directors write for Particulars of our Orchestral Club

KEITH PROWSE & Co LTD. The House of International Hits 42-43 Poland St. W.1 (Gerrard 9001)

NEXT WEEK'S CALLS.

MONDAY, NOVEMBER 9, 1925.

The Editor relies upon the good faith of managers and others, and cannot accept responsibility with regard to any inaccuracies or changes which may be made in the calls.

BILL MATTER FOR NOVEMBER 30 NOW DUE.

PROVINCIAL CINEMATOGRAPH THEATRES, LTD., AND ALBANY WARD THEATRES, LTD.

JERSEY OPERA HOUSE (rehearsal, 1).—London Players present "Outcast."
SALISBURY PALACE (rehearsal 1).—"The Vortex."
WEYMOUTH JUBILEE HALL (rehearsal, 12).—"Fun on an Ocean Liner."

MACNAUGHTEN CIRCUIT.

(Rehearsals at all halls at 12 o'clock.)
WARRINGTON. — Beresford and Pearce's "Snacks."
BURNLEY.—Ray Bros.' "The Side Show."
SOUTHAMPTON.—Donald Keir presents "Up the River."
CARLISLE.—Thomson and Finglass' "Situations."
BRADFORD.—Harry Lane presents "Strike."
HUDDERSFIELD. — Teddy Pearce's "Don't Worry."
HALIFAX.—Zanfrellas, Leslie Strange, La Fleur, Niobe, Finlay Dunn, Olga Charna and Company as booked.
BLACKBURN. — Westbourne Productions' "Puzzles of 1925."
LEICESTER.—Company as booked.

VARIETY THEATRES CONTROLLING CO.

BOSCOMBE HIPPODROME (rehearsal, 1.30).—"High Life."
SOUTHAMPTON HIPPODROME (rehearsal, 12.30).—"Cheerio."
BRIGHTON HIPPODROME (rehearsal, 12).—"Mr. Tickle, M.P."
PORTSMOUTH HIPPODROME (rehearsal, 12).—"A Week's Pleasure."
BIRMINGHAM HIPPODROME (rehearsal, 12). — Dunn and Doe, Jock McKay, The Storks, Tubby Edlin and Mai Bacon, Halma, Munroe Bros., Clarice Mayne, and Doris Ashton.
SOUTHEND HIPPODROME (rehearsal, 12).—"Sign On."
LIVERPOOL HIPPODROME (rehearsal, 12).—"By Request."
WOLVERHAMPTON HIPPODROME (rehearsal, 12).—"Casey's Court."
LEEDS HIPPODROME (rehearsal, 12). —"Helter Skelter."
SHEFFIELD HIPPODROME (rehearsal, 12).—"The Royal Italian Circus."
NEWCASTLE HIPPODROME (rehearsal, 12).—"Saucy Sue."

BOSTOCK TOUR.

NORWICH HIPPODROME (rehearsal, 2).—J. B. Productions present "One Moment, Please!"
NORWICH THEATRE ROYAL.—"Tiger Cats."
HAMILTON HIPPODROME (rehearsal, 1).—The Great Carmo in "Magical Moments."
BLANTYRE PICTURE HOUSE (rehearsal, 5.30).—Archie Bruce.
IPSWICH HIPPODROME (rehearsal, 11.30).—Henry Lotinga presents "Cupid Whispers."
IPSWICH LYCEUM THEATRE.—Shakespearean Plays.
PAISLEY THEATRE (rehearsal, 12).—David Poole, Sidney Edwards, Sam Murray, Six Rovers, Bert Lord and Co., Who is She? Verne and Anna.
PAISLEY RINK PALACE (rehearsal, 12).—Martin and Holbein, David Stewart, Zaleski and Lady.

SIDNEY BERNSTEIN DIRECTION.

WILLESDEN EMPIRE KINEMA (rehearsal, 1).—D'Arcy's Babies' Band.
ENFIELD RIALTO (rehearsal 1).—Scovell and Wheldon.
SHREWSBURY EMPIRE (rehearsal, 1).—Fred Bake and Partner.
EAST HAM EMPIRE KINEMA (rehearsal, 1).—Prior and Glynn and Rosie Lloyd.
EDMONTON EMPIRE (rehearsal, 12). —Scott and Whaley, Mello and Nello, Radiance, Mihill Johnston Sisters, and company as booked.

BROADHEAD CIRCUIT.

MANCHESTER HULME HIPPODROME.—Joe Morrison presents "Jazzland" Revue.
MANCHESTER JUNCTION THEATRE.—Ryan and Craig, Pictures, and company as booked.
MANCHESTER METROPOLE THEATRE.—Randolph Sutton presents "Spare Parts" Revue.
MANCHESTER OSBORNE THEATRE. Edna Latonne, Will E. Stopit Trio, W. E. Gilin, Kennedy and Coppin, Ally Benson, The Dales, Chas. Falla, The Krantors.
MANCHESTER KING'S THEATRE.—The Broadhead Players present "His House in Order."
MANCHESTER QUEEN'S PARK HIPPODROME.—The Simpson Memorial Amateur Operatic Society present "Merry England."
ECCLES CROWN THEATRE.—The Broadhead Players present "Liberty Hall."
PRESTON ROYAL HIPPODROME.—Wesdennel Productions, Ltd., present "Grumbles of 1925" Revue.
SALFORD ROYAL HIPPODROME.—Columbia Productions present "Me and My Gal" Revue.
ASHTON-UNDER-LYNE EMPIRE HIPPODROME.—Ten Loonies. Percy Honri. Cliff Berzac. Tom E. Hughes. Key and Keyworth. Hal Bryan. Madge Grey.
ASHTON-UNDER-LYNE PAVILION THEATRE.—Four Lees, Pictures, Four K-Foleys.
LIVERPOOL PAVILION THEATRE. —Harry Russell presents "Laughs and Ladies" Revue.
BURY HIPPODROME.—The Broadhead Players present "The Strange Adventures of Miss Brown."

LONDON THEATRES OF VARIETIES, LTD.

(See p. 16).

LONDON SYNDICATE HALLS.

(See p. 15).

MOSS EMPIRES.

LONDON HIPPODROME (rehearsal, 11).—Moss' Empires, Ltd., present Messrs. Herbert Clayton and Jack Waller's "Mercenary Mary."
FINSBURY PARK EMPIRE (rehearsal, 1).—Francis Laidler presents "The Punch and Judy Show." Cast includes Dorothy Viggers and Tubby Stevens.
NEW CROSS EMPIRE (rehearsal, 1).—Albert De Courville presents "Great Fun." Cast includes Harry Welsh and Lily Long.
STRATFORD EMPIRE (rehearsal, 1). —Tom Arnold presents "The Pepper Box." Cast includes Mamie Soutter, Jimmy Austin and George Doonan.
VICTORIA PALACE (rehearsal 11.30). —Jose Collins and Nat, Ayer, G. S. Melvin, A. C. Astor, Hilda Ward's Lady Syncopators, Van Dock, Frank and Vesta, The Vedras, Renard and Ray.
CARDIFF EMPIRE (rehearsal 1).—George Robey, Marie Blanche Christopher and Columbus, Madge Kennedy, Du Calion, Fred Curran.
SWANSEA EMPIRE (rehearsal, 2).—Firth Shephard presents "Shephard's Pie." Cast includes Hal Bert and Jennie Hartley.
NEWPORT EMPIRE (rehearsal, 1).—Fred Collins presents "Say When."
NOTTINGHAM EMPIRE (rehearsal, 1).—Eddie Gray, Jack Kellino, Hilda Clyder, Sybil Vane, Fred Barnes, The Rodney Hudson Girls, Sammy Shields.
NOTTINGHAM THEATRE ROYAL (rehearsal 12).—"The Street Singer." Cast includes Phyllis Dare.
GLASGOW ALHAMBRA (rehearsal, 11).—"The Creaking Chair."
GLASGOW EMPIRE (rehearsal, 11).—Wilson Hallett, Trixie, Stella and Partner, The Two Rascals, Robb Wilton, Dick Henderson, Valentine and Bell.
BIRMINGHAM EMPIRE (rehearsal, 12.30, low pitch).—Fred Karno presents "On with the Show."
BIRMINGHAM GRAND (rehearsal 1, low pitch).—Francis Laidler presents "The Roundabout." Cast includes Gladys Stanley and Tom D. Newell.
BIRMINGHAM SUMMERHILL PALACE.—Picture entertainments.
LIVERPOOL EMPIRE (rehearsal, 1). —Sybil Thorndike and her company in "Saint Joan."
LEEDS EMPIRE (rehearsal, 1).—Ancaster, Les Zasmas. Hart and O'Brian, The Two Bobs, Tucker, O'Gorman Brothers, Burr and Hope.
HULL PALACE (rehearsal, 1).—Harry Day presents "Designs." Cast includes Bob Stevens and Dolly Ellworthy.
SHEFFIELD EMPIRE (rehearsal, 1). —Messrs. Wheeler and Mason presents "Our Cabaret."
BRADFORD ALHAMBRA (rehearsal, 12.15).—Jack Gallagher presents "The Futurists" in "Wake Up!"
EDINBURGH EMPIRE (rehearsal, 12).—Tom Arnold presents "The Melody Box." Cast includes Elsie Bower and Freddie Forbes.
NEWCASTLE EMPIRE CINEMA.—Picture entertainments.
NEWCASTLE EMPIRE (rehearsal, 1). —The Playgoers' Syndicate present "Cheap Trips." Cast includes Tommy Lorne and Betty Green.
SOUTHSEA KING'S THEATRE (rehearsal, 1.30). — Montague productions' present "Rat-a-Tat."
SUNDERLAND EMPIRE (rehearsal, 1).—Henry Baynton and Company.

(*Continued on page* 17.)

STILL GOING STRONG

HAIDEÉ DE RANCE

and her charming Band

SELFRIDGE'S PALM COURT

3-30 to 5-30 daily.

'Phone Paddington 7885 for list of Vacant Dates for Evenings, or write to HAIDEÉ DE RANCE, 52a, Clifton Gardens, Maida Vale.

SYBIL VANE

BOOKED SOLID TILL JAN.

SCALA BERLIN

Month of January.

SAILING FOR AMERICA TO OPEN ON KEITH CIRCUIT on February 14th.

REEVES AND LAMPORT.

LAURANCE GLEN

AND

"STEVE"

REAL NOVELTY
NEW MATERIAL
NEW SETTING

THIS

SHEPHERD'S BUSH

6-40 and 9-0.

Archie Pitt's Productions

"BY REQUEST"

FEATURING

GRACIE FIELDS

"A WEEK'S PLEASURE"

FEATURING

BETTY FIELDS and WALTER AMNER

"Mr. TOWER of LONDON"

FEATURING

BARBARA BARTLE and ALBERT H. GRANT

"TOO MANY COOKS"

PRODUCING IN DECEMBER

NO. 5. Title not yet fixed

PRODUCING IN JUNE

All Shows Fully Booked into 1927

ALL COMMUNICATIONS: BERT AZA,

ARCHIE PITT'S AGENCY,

Princes Chambers, Coventry Street, W.1.

'Phones:-REGENT 7236-7. Telegrams:-"UNPITIED, PICCY, LONDON."

VOICE PRODUCTION

Mdme. BARKER BOURNE,

2, Eaton Terrace,

St. John's Wood, N.W.8.

'Phone: Hampstead 1044.

Marjorie Fulton says:—

"Am constantly being congratulated on the improvement in my singing—thanks to your fine training."

THE RISING STAR—

MASTER

DAVID WEIR

SPECIALLY ENGAGED FOR PANTOMIME.

GRAND THEATRE, FULHAM.

1925-26 Season—NO VACANCIES.

Not Solely Represented.

P.A. 65, Portsdown Road, Maida Vale, W.9.

Dance Bands Send for STAMBOUL Jack Hylton's Big Hit

YOU WANT THE BEST APPLAUSE GETTERS FOR PANTOMIME.

Dance Bands Send for ARE YOU? YES, I YAM

ARE YOU? YES I YAM.
MARY O'BRIEN (The Irish Hawaiian).
I CAN'T HELP LOVING THAT GIRL.
STAMBOUL (A Big Eastern Production).
THE OLD TOP HAT THAT FATHER WORE.
SONG BIRD OF POVERTY ROW.
DON'T I LOOK LIKE HAROLD LLOYD?
MARYVILLE.
WHY DID YOU SING TO ME WHAT'LL I DO?
TOAD IN THE HOLE.
WHEN THE CLOUDS ROLL BY, JENNY.
YOU OUGHT TO HEAR WHAT THEY'RE SAYING.

ARE YOU? YES I YAM—Special Dame Version issued for Pantomime.

TO BONA FIDE PROFESSIONALS—Send 1/6 for selection of Pro. Copies.

Musical Directors Send for Particulars of our ORCHESTRAL Subscription Club

WORTON DAVID LTD., 6, New Compton St., Charing Cross Rd., London, W.C.2.

Telegrams: WORDAV, WESTCENT, LONDON. Cables: WORDAV, LONDON. 'Phone: REGENT 4017.

Pro-fessional Pianists Send for particulars of our PIANO COPY Subscription Club

WHO'S WHO IN VARIETY

SMALL SPACE (HALF INCH DEEP)—
One Insertion £0 4 0
Thirteen Insertions 2 10 0
DOUBLE SPACE (ONE INCH DEEP)—
One Insertion £0 8 0
Thirteen Insertions 4 10 0
Photo Block, 10s. extra.

BILLY DANVERS
Cheery and Chubby
Nov. 2, London Coliseum. REEVES & LAMPORT.

GEORGE JACKLEY
Nov. 2, Pal., Plymouth.
Principal Comedian, "WORKSHY"

ALBERT
FOSTER & NINON
Artistic Cameos with a Piano
Nov. 2, Manor Park Theatre. P.A., 476, High Road, Chiswick, W.

In His Latest Hits by WESTON & LEE, WILL WISE, J. P. LONG, I. W. CONNOR,
NIXON GREY
COMEDIAN—"As Good as Anything in or out of London"
P.A., 1, Kinross Road, Bournemouth.

TOM HEATHFIELD
IN TOWN Coms.—c/o "The Era."

FRANK E. FRANKS
"THE TIMES"

SYD. WALKER
COMEDIAN
Rehearsing for New Production, "STOP PRESS"
Direction, ERNEST EDELSTEN.

NOR KIDDIE
Principal Comedian, "MARRIED AND SINGLE"

MONA MAGNET
"RAT-A-TAT"
Nov. 2, Empire, Birmingham.
c/o B. MONTAGUE, LTD.

BUNNY DOYLE
Principal Comedian,
Wheeler and Mason's "OUR CABARET"
Sole Rep.—WORLAND S. WHEELER.

HARRY GUNN
Assisted by MARJORIE FITZALLEN
Nov. 2, Norwich. Nov. 9, Empire, Shepherds Bush.
Agent, FRED FRANCIS.

GLADYS HORRIDGE
Leading Lady, "FOLLOW THE MONEY."

FREDERIC BENTLEY
'Phone: Streatham 419.

REX ROMAINE
Juvenile Lead in Tom Walls' "SAUCY SUE" COMPANY.
Nov. 2, Hippo., Leeds.

CORNELIUS & CONSTANCE
THE ORIGINAL ELUSIVE DANCING NOVELTY
TOURING FRANCE
P.A., 22, Bedford Street, Strand, London, W.C.2.

MARJORIE FULTON
The Personality Girl
IN TOWN
'Phone: HAMPSTEAD 1044.

JENNIE GREGSON
Leading Lady in "WILDFIRE"
Nov. 2, Hippo., Sheffield.

CYRIL DOSSOR
Juvenile lead "THE GLOBE TROT"
Nov. 2, Palace, Bordesley.

LILIAN MARS
Soprano lead in "THE GLOBE TROT"
Nov. 2, Palace, Bordesley.

JOHN HAGAN
Principal Comedian, "KATJA, THE DANCER"
Coms.—WHEELER & MASON, 16, Broad Court, Covent Garden, London, W.C.2.

WILKIE BARD
"The Turkish Bath Attendant"

HARRY TATE
Billiards, Motoring, Gardening, Golfing, Flying, Fishing, Selling a Motor, Broadcasting
Nov. 2, Empire, Sheffield.

G. S. MELVIN
Nov. 2, Palace, Salford.
'Phone: Willesden 4075. Agent—E. EDELSTEN.

AND HIS ORCHESTRA, Princes Restaurant
Nov. 2, Empire, Sheffield.

"THE WOES OF A WORKER," J. P. Long.
"TOAD IN THE HOLE," Worton David.
"MARY'S MOUTH" Lawrence Wright & Co.).
IN TOWN.
'Phone—Brixton 1408.

SAMMY SHIELDS
The Merry Scot
Nov. 2, Empire, Leeds.
Agent—GEORGE BARCLAY

GEORGE CARNEY
ALMOST HUMAN
Nov. 9, The Alhambra.
Agents: Messrs. REEVES & LAMPORT.

ERIC LE FRE
"SPEED."
October 19, Palace, Grimsby.
'Phone: Streatham 4367.

DICK HENDERSON
The Yorkshire Comedian Who Sings
Nov. 2, Empire, Edinburgh. Nov. 9, Empire, Glasgow.
Direction—REEVES & LAMPORT.

G. H. ELLIOTT
The Original Chocolate Coloured Comedian
Nov. 2, The Alhambra. Nov. 9, Empire, Cardiff.
P.A., "Sentosa," Oakington Avenue, Wembley Park, Middlesex. 'Phone: Wembley 67.
Agent—FRED FRANCIS.

WILL HAY
"THE VANITY BOX"
Nov. 2, Empire, Croydon.
Agents—REEVES & LAMPORT.

KEN. DOUGLAS
Principal Comedian, "THE GLOBE TROT"
Nov. 2, Palace, Bordesley.

FAYRE FOUR SISTERS
TINA, INGA, LILLIA and SYLVIA
REEVES & LAMPORT.

JEN LATONA
"SOME SHOW"
Nov. 2, Scarborough.
'Phone: Streatham 481.

JUNE STIRLING
"A WEEK'S PLEASURE"
Nov. 2, Hippo., Brighton. Nov. 9, Hippo, Portsmouth.
Permanent Address—62, Sydney Road, West Ealing, W.13

IVOR VINTOR
THE LITTLE SURPRISE
"NOTIONS."
Nov. 2, T. R., Bury.
Business Manager and Agent—TOM PACEY. 'Phone: Maida Vale 25440.

SCOTT SANDERS
"On the Road to Anywhere." "Pottering Along." "Sunshine Sam."...
AUSTRALIAN SEASON.
Representatives—REEVES & LAMPORT.

FRED GRANGER
Featuring in "MAGNETS."

SAM RAYNE
THE MERRY IRISHMAN
Featuring in "PLEDGES."
Nov. 2, Empire, West Bromwich.
Direction—MICHAEL LYON.

HANAWAY BROS. Productions
"FRILLS and FANCIES," "OH! I," "DICK WHITTINGTON, 1925-26,"
"POSH," NEW SHOW, Wonderful Success.
50 Artistes. A Mammoth Production.
Nov. 2, Tivoli, Hull.
Permanent Address: 11, Birch-lane, Longsight, Manchester.
'Phone: 308 Rusholme, Manchester. Tel. Address: "Maristella" Manchester.

NOTICE TO ARTISTES.
FRONT PAGE PORTRAIT SPACES.
Details and rates—which include cost of block—may be obtained on application to
THE ADVERTISEMENT MANAGER.

ROB WILTON
Nov. 2, Grand, Birmingham. Nov. 9, Empire, Glasgow.
43, Elsham Road, Kensington, W.14. 'Phone, Park 4899.
Coms.—GEORGE BARCLAY.

BEWARE OF WORTHLESS IMITATIONS.
This is OLD BILL singing "When the tears of an Irish Char-a-banc come tumbling down."
TALBOT O'FARRELL
Sole Agents: REEVES & LAMPORT

TOMMY LORNE
Principal Comedian. "CHEAP TRIPS"
Agent—HARRY NORRIS

SYDNEY BRAY
Featuring in Harry Norris's New Production "CHEAP TRIPS"

PETER McSWEENEY
Featuring in Harry Norris's New Production "CHEAP TRIPS"

MISS ELLA SHIELDS
EN ROUTE TO AUSTRALIA.
Exclusive Representatives: Messrs. REEVES & LAMPORT

REG. BOLTON
"DING DONG"
Nov. 2, The Bedford Nov. 9, Empire, Woolwich
All Coms., 1, Overstrand Mansions, S.W.11. 'Phone—Latchmere 4104

WE THREE
SUSIE BELMORE. DOROTHY BELMORE VERA VERE.
"DING DONG"
Nov. 2, The Bedford Nov. 9, Empire, Woolwich

ARCHIE GLEN
Principal Comedian. "COCK-A-DOODLE-OO"
Nov. 2, Hippo., Derby
Nov. 9, New, Northampton

DAISY TAYLOR
VERSATILE SCOTTISH ARTISTE
Leading Lady, "WORKSHY"
Nov. 2, Pal., Plymouth.

LESLIE BARKER
"PUNCH AND JUDY."
Nov. 2, King's, Southsea.
P.A., 14, Wentworth Mansions, Hampstead, N.W.3. 'Phone—Hampstead 1075.

SCOTT & WHALEY
Nov. 2, The Alhambra.
Sole Agent—GEO. BARCLAY.

CLARICE CHESNEY
Leading Lady in "The Globe Trot."
Nov. 2, Palace, Bordesley.
Streatham 2732.

IRIS & PHYLLIS
The Star Juvenile Entertainers, in Songs at the Piano and Up-to-date Comedy Character Studies.
BIG SUCCESS IN SOUTH AFRICA AND AUSTRALIA.
OFFERS INVITED FOR REVUE.
P.A., 28, Brinsworth Street, Attercliffe, Sheffield.

ALBERT DARNLEY, JUNR.
A light Comedian with a manly personality.
"ON THE PANEL."
Nov. 2, Hippo., Nottingham.

LAURANCE GLEN
The Amazing Novelty Ventriloquist, with "STEVE."
Nov. 2, Emp., Shepherd's Bush.
'Phone—Regent 2339. P.A.—17, Cedars-road, Barnes, S.W.13.

MALVINA
Just a Fiddler.
AMERICAN SEASON.
All Coms.—REEVES & LAMPORT, Ancaster House, Cranbourn St., London, W.C.2.

HART & O'BRIAN
NO VACANCIES. February 15, 1926, "CHARITIES."
Nov. 2, Grand, Birmingham.

IVY GRANT
The Popular Young Yodelling Comedienne.
Playing "The Irish Colleen" in "PLEDGES."

JOCK McKAY
Born 1880.
ARRANGEMENTS COMPLETE. Agents—REEVES & LAMPORT.

MASTER DAVID WEIR
Cleverest of all Boy Comedians.
Featuring in Harry Day's Production "NOTIONS."
Not solely represented.

TUBBY TURNER
Lancashire's Representative Comedian.
One long SCREAM with Jazon & Montgomery's
"ON THE PANEL."
Nov. 2, Hippo., Nottingham.

WILL FYFFE
En route from Australia.
Agent—TOM PACEY. Manager—R. B. MASSEY.

ALBERT WHELAN
ON TOUR
Agent—GEORGE BARCLAY.

DORIS ASHTON
Nov. 2, Hippo., Aldershot.
Nov. 9, Hippo., Birmingham.
Agent—MICHAEL LYON.

BILLY CARYLL
In Harry Slingsby's "ZIP"

HILDA MUNDY
Playing Lead in "ZIP"

RICHARD NELLER
Featuring in the New Edition of "SPLINTERS"
Nov. 2, Hippo., Southend.

RISTORI
AND PARTNER.
Nov. 9, Empire, Shoreditch.

GEORGE MOZART
Nov. 2, T. R., King's Lynn.
Coms.: Harry Day, Esq.

VICTOR KING
THE LIGHT COMEDIAN.
Coms. to GEORGE BARCLAY.

BILLY DANDY
DE HAVEN & PAGE
THE MUSIC MESSERS IN "PARIS NIGHTS"
Nov. 2, Palace, Hull.
Direction, WALLACE R. PARNELL.

TOM E. HUGHES
"THE RAG BAG OF VANITY."
P.A.—8, Grange Road, Smethwick, England.

LESLIE CROWTHER
"THE GAY WORLD."
Nov. 2, Grand, Hanley.
Direction—HARRY BALDRICK. Regent 4939.

HARRY FORD
COMEDIAN.
Coms.—DAY'S AGENCY.

MONA GREY
THE VARI-VOICED ENTERTAINER
Nov. 2, Palace, Leicester. Nov. 9, Hippo., Bristol.
All Coms.—NAT. DAY.

IN ACTIVE PREPARATION
THE ERA
PANTOMIME NUMBER
1925—26
THE PICK OF THE BUNCH AS USUAL
Advertisement Rates and Specimen Page on Application.

"GREAT FUN."
At the New, Northampton.

Revue in Twenty Scenes. Produced by Albert de Courville at the New, Northampton, on Monday, October 26.

An Albert de Courville revue is always cordially welcomed here, and "Great Fun" should prove another success. The piece is rich in original humorous situations. The music is tuneful, with Mr. Henry Henderson in charge of the orchestra. There are twenty episodes, and a capital opening is made with the Theatre Foyer, which introduces the company, and affords Harry Welsh excellent opportunities as a comedian. A good number is "Laff It Off," sung by Midgie Bradfield and Girls, followed by "Make Every Day a Holiday," vivaciously rendered by Marjorie Lotinga, who fills her many rôles, whether acting, dancing, or singing, in a praiseworthy manner. In Scene 2 Dewey Gibson's fine vocalism is heard to great advantage in "My Miniature Girl." Marjorie Stevens is a dainty little dancer and lends valuable aid. A screamingly funny episode is "The Interpreter," a wittily conceived piece of comedy. Mr. Jack Tregale is the interpreter, and in this character, as in his many other parts later on, proves himself a valuable asset to comedy sketches. Gordon Keith makes an admirable Frenchman and cleverly sustains the necessary accent, and Mr. Harry Welsh creates roars of laughter as the client. Following this Midgie Bradfield and Beauty Chorus give a spirited martial number "In Line." The tabs then open on still more uproariously funny farce — "The Waiters," with Messrs. Keith, Harry Welsh, Tregale, Staniforth, Winn, and Gibson. Again more tabs and Lily Long gives her amusing comedy number "The Duchess of Dirt." Miss Long is a gifted comedienne and a great worker. Another funny episode is "The Wireless Telephone" and then "Scarecrows"—a front cloth which provides Dewey Gibson with an appropriate background for his song, "End of the Road," and afterwards for Jack Stanford and Midgie Bradfield in their original eccentric scarecrow dance. The first half of the revue ends with "Maytime," the mounting of which is a riot of colour. Gordon Keith has a good voice and wins rounds of applause for his capital rendering of the song in conjunction with Miss Marjorie Lotinga, whose sweet-toned vocalism forms a happy combination. Marjorie Stevens' dancing is again well received in this scene. The second half opens with Harry Welsh and Gordon Keith in a laughable dumb show business, "The Revellers," and in the same setting an amusing Coster number, "Sweep Your Troubles Away," given by Marjorie Stevens, Jack Stanford, and Great Fun Girls. Another capital number of Jack Stanford's is "Paddlin' Madeline Home." In the final scene the "Fleur de Lys" Cabaret, Marjorie Lotinga sings "My Cushion Girl" in a spirited manner, assisted by the Girls, whose well-trained dancing in this and on every other occasion never fails to earn well-merited applause. Other songs, well rendered, are "Why Couldn't It Be?" "When I Think of You" and "Peggy Back."

M.H.A.R.A.

Members of the Music Hall Artistes Railway Association are requested to note that the Agency for the Association in Glasgow is now being transacted by Mr. Dugie McDonald at the old address, 168, Bath-street.

The 124th Meeting of the Management Committee of the Music Hall Artistes Railway Association was held on Wednesday, October 28th, when the following members were present:—Messrs. Michael Canning (Vice-Chairman of Committee), who presided, Dick Henderson, Cecil Morley, Alf. Herald, Stanley Damerell, Chas. Kasrac, Harry Marlow (Hon. Trustee), and C. Douglas Stuart (Secretary). The Minutes of the last Meeting were read and confirmed. The Weekly Financial Statement was submitted and passed as read. Several cheques were ordered to be drawn and the Meeting terminated.

"THE GAY WORLD."

Revue in twenty scenes, produced by Albert de Courville and presented by the Norville Productions, at the Wolverhampton Hippodrome, on Monday, October 26. This is a very elaborate production, and it was enthusiastically received by crowded houses during the week.

In a variety of rôles, Mr. Clarkson Rose (who is the author of book and lyrics) and Miss Olive Fox supply most of the excellent comedy. Their burlesque of an oratorio with full company, a seaside flirtation, and a comic fish-shop scene, kept the house in roars of laughter. "Wedding Days" in three episodes, given by special request, with Mr. Rose as the husband and Miss Fox as the wife, a very original scene, called "Mama's Gone Dancing," given by Clarkson Rose and the Girls," and "An Eastern Phantasy," in which there is some really fine dancing, were received with acclamation.

Miss Cicely Compton gave a fine Russian dance, an Egyptian dance, and a Spanish tambourine dance, in which she was assisted by the Compton Girls.

Other principals are Miss Alice Pollard and Mr. Alfred Grant, who sing well together, Mr. Leslie Crowther and Mr. Victor King, who contribute some very fine acting, Miss Marie Clarke in a pleasing number with the Girls, and a speciality dance by Revene and Norval, Revene's step dancing being unusually clever.

The dresses were pretty, and the mounting artistic, and great credit is reflected on the producers.

Bradford Bookings.

Mr. Francis Laidler has secured some excellent attractions for the Prince's and Alhambra, Bradford, during the present month. This week "Nicolette," with Phyllis le Grand, Kingsley Lark and Mark Daly, pays its first visit to the Prince's, and following shows are "The Dollar Princes" (Carl Brisson), on Nov. 9; "White Cargo" (Ellen Pollack and Frederick Victor), on Nov. 16; Henry Baynton & Co., on Nov. 23; and Guy Newall and Rosamund Bailey in "Just Married," on Nov. 30. The Alhambra this week has "On With the Show," with Terry Wilson, and subsequent weeks being "Wake Up," on Nov. 9; a variety bill (with Wilson Hallet and Nixon Grey), on Nov. 16; Lydia Kyasht in "A La Russe," on Nov. 23; and "The Arcadians," on Nov. 30. The Prince's Theatre pantomime will be "Babes in the Wood," with Reg. Bolton, and that at the Alhambra will be "Robinson Crusoe," with Florrie Forde and Billy Danvers.

THE AGENCY WORLD.
"THE ERA" DIRECTORY OF AGENTS.

SIDNEY BURNS, LTD.
Variety Agency, Suite 17, 26, Charing Cross Road, W.C.
'Phone: Gerrard 482. Tele.: "Attraction, Westrand, London."

EDWARD CRANSTON'S
Variety Agency. Edward Cranston, Gerard Heath, 19, Sackville St., Piccadilly, London, W.1.
Telephone: Regent 2496. Telegraphic Address: Cranergy, Piccy, London.

JULIUS DAREWSKI
Variety Agency. Musical, Dramatic, Variety, and Cinema.
'Phone: Regent 8334. 18, Charing Cross Road, London, W.C.2.

NAT DAY'S AGENCY
Albion House, 59, New Oxford Street, W.C.1.
'Phones: Museum 4300 and 4301. Tele.: "Varitism, Westcent, London."
ENGLISH REPRESENTATIVE, FULLER'S VAUDEVILLE, AUSTRALIA.

FOSTER'S AGENCY, LTD.
George Foster, Harry Foster. The Leading Theatrical and Variety Agency.
Established 35 years. 'Phone: Gerrard 6248. Telegrams: "Confirmation, London."
32, Shaftesbury Avenue, London, W.1.

FRED C. FRANCIS LTD
Booking the Best with the Best.
Faraday House, 8, Charing Cross Road, W.C.2.
Telegrams: "Franvarag, West Strand, London." 'Phone: Regent 2254.

CHARLES FRANKLIN
(New Oxford Agency). Variety and Dramatic Agents. Office 21, 26, Charing Cross Rd., W.C.2. Telephone: Gerrard 7167. Tele.: "Ambellabra, Westrand, London."

T. ELDER-HEARN PRODUCTIONS
General Manager, Chas. H. Allen,
29a, Charing Cross Road, London. Tel.: Regent 2825.

JOHN LESTER'S AGENCY
Suite 7a and 7b, 26, Charing Cross Road, W.C.2.
Licensed by the L.C.C. Wires: "Jolester, Westrand." 'Phone: Gerrard 3966.

B. MONTAGUE LTD.
Shakespeare House, Leicester Square, W.C.2. Represented in New York, Paris, Berlin, Barcelona. Telephone: Gerrard 7817 & 6352. Telegrams: "Eugatnom, Phone, London."

Telegrams: "Oswastoll, Westrand, London." NEW Telephone: Gerrard 7903 (2 lines).

STOLL OFFICES
COLISEUM BUILDINGS, LONDON, W.C.2.

Chairman & Managing Director: SIR OSWALD STOLL.
Secretary and Chief Accountant: W. S. GORDON MICHIE.
ARTISTS' DEPT.: Negotiations, A. D. DAVIS. Dates, LLEWELLYN JOHNS.

CALLS FOR NOVEMBER 9, 1925.

THE LONDON COLISEUM
Rehearsal at 10 a.m. for—
Noni and Horace, Diaghileff Ballet, The Pharamons, Golden Serenaders, Griffiths Bros., Layton and Johnstone, Harry Claff, Josie Fearon, Bioscope.

STOLL PICTURE THEATRE.
(London Opera House),
Pictures and Varieties.

THE HACKNEY EMPIRE
Rehearsal at 12 noon for—
Jack Edge, Harry Tate, Fred Sylvester and Co., Laurance Glen, Varney and Butt, Dorane and Wood, Bioscope.

SHEPHERD'S BUSH EMPIRE
Rehearsal at 12 noon for—
Norman Carrol, Hal Sherman, Lillian Burgiss, Elsa, Harry Gunn, Masu and Yuri, Flying-Flacoris, Bioscope.

THE CHISWICK EMPIRE
Rehearsal at 12 noon for—
"P's and Q's."

WOOD GREEN EMPIRE
Rehearsal at 12 noon for—
"Stop Flirting."

EMPIRE THEATRE, CHATHAM
Rehearsal at 2 p.m. for—
Margate Ped'lers.

PICTURE HOUSE, CHATHAM
Pictures.

BRISTOL HIPPODROME.
Rehearsal at 12.30 p.m. for—
J. W. Rickaby, Nora Bancroft, Jack Christo and Strand, Mona Grey, Lane, Chas. Penrose, Bert Maddison, Bioscope.

BEDMINSTER HIPPODROME
Pictures and Varieties.

LEICESTER PALACE
Rehearsal at 12 noon for—
"Encore."

FLORAL HALL, LEICESTER
Pictures.

ARDWICK GREEN EMPIRE
Rehearsal at 12.30 p.m. for—
The Nine O'clock Revue.

MANCHESTER HIPPODROME
Rehearsal at 10 a.m. for—
"Stage Struck."

STOLL PICTURE TH., NEWCASTLE
Pictures.

And in association with the above—
THE ALHAMBRA, LONDON, W.C.
Rehearsal at 10 a.m. for—
Billy Bennett, Austel and Arthur, Lowenwirth and Cohen, Dorrie Dene, Sissle and Blake, George Carney, Hylton Band, Dollie and Billie, Bioscope.

THE
LONDON SYNDICATE COMPANIES
The London Pavilion Ltd. The Oxford Ltd.
United Variety Syndicate Ltd. Variety Theatres Consolidated Ltd.
The Watford Theatre Co. Ltd. The Watford Super Cinema, Ltd.
The Empress Theatre of Varieties Ltd. Syndicate Varieties Ltd.
Metropolitan Theatre of Varieties Ltd.

Managing Director . . . . WALTER PAYNE.

General Offices:
25, CHARING CROSS ROAD, W.C.2.
Telephone No: **Gerrard 5654.**

Monday, November 9, 1925.

LONDON PAVILION.
C. B. Cochran's Production "ON WITH THE DANCE."

REGENT THEATRE.
Chas. Macdona to present MACDONA PLAYERS in Bernard Shaw's Repertory.

BRIXTON EMPRESS.
Rehearsal at 12 noon for—
Harry Slingsby to present "ZIP."

WALTHAMSTOW PALACE.
Rehearsal at 12 noon for—
Robert Courtneidge to present "THE LAST WALTZ."

METROPOLITAN THEATRE.
Rehearsal at 12 noon for—
John D Roberton to present "RACK AND RUIN."

NEW OXFORD THEATRE.
Capt. Bairnsfather's production, "CARRY ON, SERGEANT."

SOUTH LONDON.
Closed for Alterations.

EAST HAM PALACE.
Rehearsal at 12 noon for—
Max Erard to present "THE MENU."

WATFORD PALACE.
Rehearsal at 2.30 p.m. for—
Ray Brothers to present "VOLUMES."

WATFORD SUPER CINEMA.
3 days com. Nov. 9th, "SHE WOLVES," "A HELPING HAND," "PASSIONATE LOVER," etc. 3 days comm. Nov. 12th, "AGONY OF FEAR," "DAUGHTERS WHO PAY."

CHELSEA PALACE.
Rehearsal at 12 noon for—
Norman Lee to present "NELLY DEAN."

The above are communicated for information without prejudice.

MUSIC HALL CARDS.

MISS DAISY JAMES,
EVERYBODY'S FAVOURITE.
This week, OLYMPIA, SHOREDITCH.
Next week, EMPIRE, CROYDON.
Coms., 65, Sudbourne-rd., Brixton Hill, S.W. 'Phone: 2115 Brixton.

VARIETY ARTISTES' BENEVOLENT FUND AND INSTITUTION.

WEEKLY REPORT.—Cost of maintenance of Benevolent Institution, about £54; number of old artistes residing there, 44 (ladies 10, men 34); amount of weekly pensions, £57 3s. 6d.; number of pensioners, 101; amount of loans, grants, fares, etc., £14 10s.

SCENIC ART AND ALLIED TRADES.

LEOLYN HART, LTD.
Famous the world over for all that is best in Scenic Art.
If you have Scenery be sure that it is worth showing and of real artistic merit, and an asset to your production. You cannot afford to show rubbish.
You will always get the best from HART'S.
Latona Road, Old Kent Road, LONDON, S.E.15. 'Phone: Hop 1544.

J. D. McDOUGALL
Albert Works, Chatsworth Rd. STRATFORD, LONDON, E.15.
'Phone Maryland 2021.
Scenery Canvas (Fireproofed and Non-proofed), Fireproofed Gauze, Netting, Casement Cloth, Calico, Transparent Cloth, Velveteens, Towelling and Flannel, Stage Cloths, Hessians and Scrims, Hemp Fly Lines, Wire Lines, Cleat Lines, Druggets, Webbings, Platform Brooms, Sanitary Sweeping Powders, Waterproof Covers, Glue and Coconut Matting.

HEMSLEY'S SCENIC STUDIOS
Est. 1888, Tel.: Hop. 6541 94, Gray Street, Waterloo Road, S.E.1. Novel Ideas in Stage Construction.

Clerkenwell 4553.
L. STEVENSON, 60, FORE STREET, E.C.
All Kinds of Scenic Canvas Supplied CUT LENGTHS SUPPLIED

JOB COOK & SON,
Scenic Artists. Open for Contracts. Painting Rooms, Surrey Theatre, S.E.1.

E. D. WILSON & CO. STAGE FURNISHERS.
FURNITURE AND PROPERTIES FOR HIRE OR SALE.
WE MAKE ANYTHING FOR THE STAGE, PROMPTLY.
ENQUIRIES INVITED.
20, LANCEFIELD STREET, QUEEN'S PARK, W.10 'Phone: WILLESDEN, 1333.
(Nearest Station—Queen's Park, Bakerloo).

Advertise Yourself Photographically in the
LILYWHITE WAY
Samples and Terms with pleasure.
LILYWHITE LTD., TRIANGLE, Yks.
It is no compliment to yourself if you use inferior throw-aways.

ALFRED LEETE & CO., Manfrs.
LEETE'S for finest Scenic Artist Colors.
LEETE'S for Aniline Dyes, Gold, Silver and Coloured Bronzes, Distempers, Brushes, and requisites.
Works 129, London Road, Southwark, S.E.1.
Telephone: 2093 Hop.

DODSWORTH & SPENCER, Artists, Sydenham Scenic Studio, Otley-road, Bradford; also Wellington-road, Undercliffe, Bradford. Tel.: Bradford 4614, to which address all coms. Making and Painting in Tempera or Dyes.

White Bros
THE HAMPER MAKERS
Strongest and most Durable Hamper in the World.

OUR CONTINENTAL HAMPER.

A FEW RECENT NOTES WE HAVE RECEIVED.

Dear Sirs, Sept. 17/24.
Received baskets. Delighted with same. Please find cheque enclosed. Kind regards,
Dr. WALFORD BODIE.

Dear Sirs, Sept. 16/24.
The two hampers arrived to-day and are to my entire satisfaction. Again thanking you.
Yours faithfully,
WALTER AMER.

Dear Sirs, Sept. 28/24.
Received special Vitesse Hamper, which was ordered through Mr. Eddie Polo. The hamper is very good.
Yours very truly,
RIGOLETTO BROTHERS.

Dear Sirs, Sept. 17/24.
Many thanks for your kindness. Basket received. More than satisfied. My best wishes.
Yours respectfully,
FRANCO PIPER.

Carraige paid to anywhere in Great Britain or Ireland.
WHITE BROS.,
The Hamper Makers, NOTTINGHAM.
Telephone: No. 744. Telegrams: "Hampers, Nottingham."

The VARIETY WORLD

Three New Lotinga Productions.

Ernie Lotinga is preparing to launch three new productions in the near future. These are: "Double the Dole" (a revue in five scenes); "The Navy" (a dramatic burlesque in ten scenes); "Sammy in Corsica" (a musical comedy burlesque in five scenes). "Double the Dole" has been written by Gerald Robinson and Ernie Lotinga," "The Navy" by Herbert C. Sargent and Con West, and "Sammy in Corsica" is the new title of "The Loom," the successful comedy now touring, also written by Herbert C. Sargent and Con West.

Will Fyffe.

Writing under date of Sept. 20 last Will Fyffe tells us that he had just concluded a most successful week at Brisbane. On his arrival in this town he was greeted at the station by the Pipe Band of the Caledonian Society, including the President and the members. At the theatre Will played to over 3,000 people on his last night, and was the recipient of flowers and a boomerang, which was presented to him by Madame Esta Stralia, the Australian Prima Donna. Will was due to return to Sydney to play a farewell fortnight which follows his season of six weeks at the Tivoli, and by this time is on his way home, as he is due to play pantomime in Glasgow this season.

John Tiller's Memory Honoured.

Our Paris correspondent, Edward G. Kendrew, reports that a solemn Eucharist of Requiem was celebrated at noon last Friday at the British Church of St. George, for the late John Tiller. Over 100 girls, appearing in Paris, attended, many in mourning.

Variety Artistes' Federation.

Members of the V.A.F. are requested to note that twenty-three death levies are now due on the 1925 book. Red stamps 44.

Miss Ella Churchman.

The third dance recital and pupils' concert organised by Miss Ella Churchman, the well-known dance teacher, will take place at the Edmonton Town Hall, on Thursday, October 29. The programme includes several interesting ballets in which Miss Churchman will be assisted by Miss Marie Zane, Mdlle. Milly Escekay and Peter Phillips. Miss Gladys Chittenden and Miss Maud Llewellyn are the vocalists.

"Stop Press."

A new revue, "Stop Press," will be produced at Southsea on November 16.

Variety in Cinemas.

Mr. Monte Bayley, the organiser of the V.A.F., is going to Middlesboro' and Hull to interview the local licensing justices with regard to the granting of such facilities as will enable cinema proprietors to engage variety talent. "The efforts of the V.A.F., in this direction," said Mr. Albert Voyce, the Chairman of the V.A.F., to an "Era" representative, "are meeting with great success everywhere."

Congratulations.

On Wednesday last Bernard Leslie, the manager of Archie Pitt's "A Week's Pleasure" Co. was married, and was the recipient of hearty congratulations, and some very fine presents from the company, and also from Mr. and Mrs. Pitt and Mr. and Mrs. Bert Aza.

Syd. Walker.

Syd. Walker is now rehearsing for the new production, "Stop Press," which is due for presentation for the first time at the King's, Southsea, on Monday.

George Barclay Cup.

Despite the 10 per cent. reduction operating in the handicaps of previous trophy-winners this season, the London competition for the George Barclay Cup again resolved itself into a "battle of the giants." The winner was Mr. P. G. Clark, the Society's champion, who returned a 73 gross (77 nett) on the Harrow course, which apparently proved to his liking. Mr. Horace Sheldon was next with a 73 nett, Mr. Jack Henschel was third with a 79 nett, whilst others who competed in town were Messrs. Bobby Hind, Billy Bleach, Hal Jones and Marriott Edgar.

The list of provincial competitors was headed by Dave O'Gorman, who played at Chorlton-cum-Hardy, where the V.G.S. have playing rights. Dave's score ran out at 73 nett. Others who sent in cards were Mr. Joe O'Gorman, Mr. Walter Williams and Mr J. W. Rickaby. The final will, therefore, have to be played off in due course by Mr. P. G. Clark and Mr. Dave O'Gordon. By the way, a large number of these finals still require settlement, the protagonists having difficulty in arranging meetings which shall be mutually convenient.

November Monthly Medal.

The monthly medal competition for November takes place at Coombe Hill on Friday week, the 13th inst. The day has an unlucky sound about it, but if the mild weather continues, no doubt there will be a good many who will make their way to the picturesque course.

Miss Nellie Wallace.

Miss Nellie Wallace, acting on medical advice, and owing to her recent breakdown, is not appearing in pantomime this season. She thanks Mr. Julian Wylie for postponing and Mr. Charles Gulliver for offering Palladium pantomime.

John Hagan.

Last seen in Town in Revue, John Hagan has for the past few months been playing as principal comedian in "Katja" on tour with much success.

"Some Show."

Produced three weeks ago at Cleethorpes, "Some Show" has all the ingredients of a comedy revue built for laughter, and it has a strong cast with Jen Latona and Lucan and McShane. In addition to playing the chief comedy rôle Arthur Lucan produced the entire show, whilst Jen was responsible for the lyrics, music, etc., and both are to be congratulated upon the happy results obtained. Kitty McShane is to the fore in many scenes, and gives a delightful performance which shows her versatile gifts. Among the most popular items are the always welcome contributions by Jen Latona at the piano, and with her concertina, but her work in other scenes deserves special praise. In addition to that popular scena, "Come Over," Arthur and Kitty introduce another capital item, "The Match-seller," which creates much laughter.

The remainder of the cast have many opportunities to shine in this popular show, which has been playing to excellent business in Manchester for the past two weeks. At the Hippo., Manchester, last Tuesday afternoon, Jen Latona was called upon to deputise for Hetty King, and her reappearance at this house was responsible for much enthusiasm. Thanks are due to Mr. Percy Broadhead for allowing Miss Latona to appear.

"A Week's Pleasure."

At the Palace, Hammersmith, this week, Archie Pitt's record-breaking production, "A Week's Pleasure," is playing to fine business, and the show goes over in great style. Much of the success is due to the individual efforts of Betty Fields, Pat Aza, Walter Amner, and June Stirling, who receive excellent support from the remainder of the cast.

Sisters Reeve.

Mabel and Hester Reeve are a great attraction in T. Elder Hearn's "Top Hole," which has settled down to be a strong success. For the first time for ten seasons, they will not be seen in Pantomime.

Vera Vere.

For pantomime this year, Vera Vere will be seen at the Theatre Royal, Newcastle. Vera will again be associated with Dorothy Ward and Shaun Glenville, and will play the special comedy part as before.

Burr and Hope.

In town this week, at Shepherd's Bush, Burr and Hope were given a hearty welcome. Next month this versatile pair intend to produce another new show, which will be seen in town at the Alhambra in due course.

Sybil Vane.

At Shepherd's Bush this week, Sybil Vane, the little Welsh prima donna, is making her first appearance at this house, and her reception was most cordial. Miss Vane made a brief speech of thanks.

Reg. Bolton.

At the Bedford this week, Reg. Bolton brings "Ding-Dong" back to town after a most successful tour. At the end of the month, Reg. concludes the present tour, as he is due for pantomime at the Princes', Bradford, in which he is cast for the Chief Robber. Dates are now being arranged for Spring tour of "Ding-Dong."

Golfers, Beware!

Jackson Owen, whose "Scenes and Screams" is at the Empress, Brixton, this week, has taken up golf very seriously, and has formed a club in his company. They are a very enthusiastic band of "pill" chasers, and are looking for "scalps"!

Do Dogs Think?

Jackson Owen tells us that when "Scenes and Screams" played at the Alhambra, Bradford, recently, their dog actor was missing all day on the Monday, and the whole company searched the town in vain. At six o'clock in the evening, the animal was discovered sitting in the vestibule of the theatre amongst the photo frames containing his pictures!

Miss Helen May.

At a matinee at the Century Theatre on Friday last, in aid of the Waifs and Strays, Miss Helen May, the well-known dancer, made a successful reappearance in the ballet "Sylvia," which she danced at the Aldwych Theatre some years ago. Sir John Martin-Harvey gave a recital, Miss Vera Beringert appeared in a play written by herself, Admiral Taylor appeared in a play of the Charles II. period, and Miss Jane Taylor contributed a dance item. Lady Martin-Harvey appealed for funds, and over £50 was collected.

Grand Palace, St. Albans.

The management of the Grand Palace, St. Albans, are to be congratulated upon giving their patrons the opportunity of enjoying the Series of Subscription Concerts to be held on Thursday afternoons during the next three months. The first concert was given last Thursday afternoon with a full Symphony Orchestra, under the conductorship of Dame Ethel Smyth and Claude Powell, with Adila Fachiri as solo violiniste. The remaining concerts will be given on Nov. 12 and 26 and Dec. 10.

R. H. Gillespie.

Mr. R. H. Gillespie, managing director of Moss Empires, Ltd., is to address the members of the Gallery First Nighters' Club on Sunday. The subject will be "Are Theatre Prices Too High?"

Sir Harry Lauder.

Sir Harry Lauder, fresh from his extensive tour in the Far East and Australasia, is to return to variety shortly. He will open at the Alhambra, Glasgow, on November 16.

Susie Belmore.

For several years past, Susie Belmore has been claimed for pantomime in the provinces, but we are glad to note that she will be seen this season at the Palladium, when she will play Bardini to her old colleague, Clarice Mayne.

Music Hall Ladies' Guild.

The Committee of the Music Hall Ladies' Guild announce that their annual general meeting will take place on Friday, November 20, in the Board Room of the Variety Artistes' Federation.

Mr. Charles Gulliver is thanked for £5 5s., and Miss Mai Bacon for £1 towards the Childrens' Christmas Dinner Fund.

The following are thanked for donations towards the Ball Fund:—Doctor and Mrs. Walford Bodie £3, and per Miss Lottie Albert, Mr. Arthur Bourchier, and the Bookmakers' Association, £2 2s. each.

Miss Sophie Tucker is thanked for her Committee subscription of £2 2s., and Mrs. Jack Lane for a collection of 11s.

Harry Ristori.

After a long season on the Continent Harry Ristori and Partner are back in town again for a month, and make their reappearance at the London, Shoreditch on Monday. Next month they return to Germany to play there again.

Neil Mc. Kay.

We hear that Neil McKay, who left England last November to play a season in America and has since followed this up with a fine success in Australia, is en route home. He is due to arrive at the end of the month.

Rex. London.

On Monday, at the Hippo, Ilford, Rex London made his reappearance in Town in the new production "Flappers," and was in fine form, the audience laughing heartily all through at his eccentricities.

Albert Foster and Ninon.

Presenting their comedy cameos Albert Foster and Ninon were a prominent feature at the Hackney Pavilion last week. This week they are at the Coronation Cinema, East Ham. They are fully booked until February, and will be at the London, Shoreditch, on November 30.

Tom Heathfield.

Having concluded a six months engagement in "Khaki" on tour, Tom Heathfield is in town making arrangements to appear in a new show.

Harry Gunn.

We hear that Harry Gunn, who was at the Coliseum last week with his "Wedding Day" scena, has been booked on the Moss Tour with his new show, "Seaside Silhouettes," which he recently produced at the Victoria Palace. For Panto Harry goes to the Gaiety, Dublin. Marjorie Fitzallen again plays the part in which she did so well at Belfast last season.

The Queen's Cabaret.

Marie and Billy Phelps have been proving a big attraction at the Queen's Hotel (Leicester-square) Cabaret, with their speciality dancing. Doris Holt, Alice Watts, To To Maxter, and The Peaches all add to the attractiveness of one of the best cabaret shows in Town.

Hastings Municipal Orchestra.

The Hastings and St. Leonards Muncipal Orchestra, under the direction of Mr. Basil Cameron, opened its winter season at the Hastings Pier Pavilion on Saturday, when portions of the programme were broadcast with considerable success. Mr. Hamilton Harris was the vocalist.

Haidee de Rance.

At the Palm Court at Selfridge's Haidee De Rance and her charming Orchestra are still proving a strong attraction each afternoon.

Barbara Babington.

By the introduction of Barbara Babington into "Helter Skelter—she was called upon to play the leading rôle at Nottingham recently at two days' notice—Walter Bentley has justified his choice. Mr. Bentley saw Barbara play the principal rôle in "The Honeymoon Girl" with which she was associated for two years.

Dick Tubb.

Dick Tubb has in active rehearsal a new revue, written by himself, entitled "Dreams," which will be presented by Lew Lake at Birmingham next Monday. The cast includes Dick Tubb himself, Winifred Ward, Ted Marcel, Bruce King, Vera Rochdale, Kathy Buckle and James Lester's "Dream Girls." The whole production has been done in five weeks—an achievement which could not have left much time for dreams!

LONDON VARIETY THEATRES.

THE COLISEUM.

Enthusiasts of the ballet may each hold different views concerning which is the most delightful achievement of Serge Diaghileff's company. There can be little doubt, however, that among our most precious memories of their dancing will ever be the pas de deux of Idzikowsky as Harlequin and Lopokova as Columbine in "Carnaval." It is several years since they were last paired in these parts. Now, fortunately, they are again matched, rivalling each other in the expression of mischievous enterprise such as no other couple could display. They are of the same height—or should one say lack of height?—which alone gives them an advantage. They prance round the stage to the gentle melodies of Schumann like two children at their first "grown-up" party. When old Pantaloon—Legat has replaced Cecchetti in this droll character—attempts to woo Columbine, their zest increases rapidly. How joyously they fool the old fellow, how their glee feeds on his annoyance, how triumphantly they join in the last mad farandole with poets and lovers, mocking the puritans who have strayed into their midst and playing pranks upon poor Pierrot, who mourns outside the circle of their flying feet because he has failed to catch in his cap the lovely girl masquerading as Butterfly. This, followed in the same bill by the "Prince Igor" dances, has been the most notable event of the week, but there have also been revivals of "The House Party" (Nemtchinova's triumph) and "The Three Cornered Hat."

Profiting by their experience of the last season of ballet, the Coliseum management have again engaged Layton and Johnstone, who are obviously to the taste of the audience Diaghileff's dancers attract. They have a fresh budget of songs, consisting of "Waiting for the moon," "Hanging around my sugar," "I wonder where my baby is to-night," "Katie didn't have to pay at all," "Every Sunday afternoon," and "On the Ram-Bam-Bamy shore," with "Poor Little Rich Girl" as Johnstone's solo and "Everybody loves my baby" as encore. The broadest humour in the bill belongs to Billy Danvers, who, instead of his green-baize gardener's apron, now wears silk hat and scarlet tailed coat in order to lend atmosphere to a song of the joys of hunting. Besides his famous "Are You? Yes, I Yam," he now has a ballad of resemblances between such things as carrots and parsnips, or himself with horn-rimmed spectacles and Harold Lloyd.

The nonsense of Billy Bennett is hailed with shouts of laughter, in which the treble notes of children can easily be discerned. Gilbert and French give a pleasing display of dancing, and Frederick Lake, with Constance Wentworth and Doris Cloud, of singing in a scena entitled "Romantic Night." W. V. Robinson the Canadian entertainer, expounds his Böhm system mouth organs, Sergi gives female impersonations, and the "Radiana" novelty challenges us to discover how a machine can perform conjuring tricks, shave a man and play a piano.

THE ALHAMBRA.

What special virtue lies in burnt cork? Explain the problem how you will, the fact remains that a blackened face, cut in two with monstrous red lips, makes us laugh as we laughed when children at the niggers on the sand or the Christie Minstrels in town. In the act of Scott and Whaley, moreover, this type of humour is exploited at its fullest worth. Those fiery disputes, in which insult and retort are as sharp as a duel with Lewis guns, are flavoured with the absurdity peculiar to the darkie. The knave and his dupe constitute the world's oldest joke, but Scott and Whaley have polished it till it shines like the newest one. In their County Court scene, they play most mirthfully with logic until the spectator begins to think reason a far less valuable gift than laughter.

Chocolate colour is G. H. Elliott's substitute for burnt cork. The change of complexion signifies a change of spirit. This coon is not a dupe. He is child-like only in his delight in being alive. This is the quality that makes even his oldest songs more popular with the public than many of the latest hits. On the Alhambra programmes it is announced that he will sing "Zanzibar" and "Carolina," but, in deference to the wishes of the audience at the opening performance, he sang instead "I want to go to Idaho" and "I'se awaitin' for you, Josie," with "Listen-in, Virginia," to complete a trio.

There is again a band in the bill, namely, John Birmingham's musicians, with their merry little ways and boisterous outpourings of syncopation. "Bill, Liza, and a Runabout" is acted breezily by Ben Osborne and Nellie Perryer, whose humour adds relish constantly to this well-planned sketch. The skits and snippets from cabaret which Henry de Bray and Doris Hare provide are full of infectious high spirits, and Gaston and Andree's new programme of acrobatic dances includes a delightful "Pygmalion-Galatea" study.

In his smock, Jack Lane, the Yorkshire yokel, sings several peasant ditties at the piano. Bi-Bo-Bi strenuously lives up to his title of "The Sousa of the Bells," and Josie Fearon chooses a repertoire which shows her excellent voice to the best advantage.

SHEPHERD'S BUSH EMPIRE.

Truly William Burr and Daphne Hope have a pretty wit. During the course of their item, William, in his pleasant, lackadaisical way, and Daphne, with all her feminine charm, bombard each other with epigrams and humorous banter till the audience are nearly tired with laughter. Beautifully produced, "A Belle, a Beau and a Balcony" is as neat and delightful a music hall turn as one could wish to meet. Another star attraction at Shepherd's Bush is De Groot, who, expertly assisted by A. Gibilaro (piano) and J. Samehtini ('cello), lavishes all his splendid technique on a series of instrumental morceaux—not forgetting a brilliant fantasia on the more popular melodies of "La Boheme."

There is distinct novelty about the ventriloquial work of Mr. Laurance Glen. Whilst his little associate, "Steve," is prattling away merrily, Mr. Glen is modelling a bust in clay. This means, of course, that Mr. Glen not only has both his hands occupied, but is of necessity also some way from his dummy. Yet the effect is most realistic, and, with the added attraction of a surprise finale, the whole forms a most interesting and amusing turn. Something out of the ordinary is also presented by The Buckleys (lady and gentleman), who propel whirring straw hats of the Mexican type with unfailing accuracy, not only on the stage, but into the auditorium as well.

A snatch of almost every type of entertainment is squeezed into their fifteen minutes' traffic of the stage by Al Maurice and his fair partner, Alma Valdor. Monologues of the surprise order, dainty pirouetting, female impersonation and sundry other things are linked together by original and humorous chatter, and it was no matter for wonderment that Al and Alma are called specially in front of the curtains at the end. Other items on this week's excellent bill include Miss Sybil Vane, the little Welsh prima donna (assisted by Leon Domque); Mr. Fred Brezen, the Anglo-French entertainer; and the Monroe Brothers, very aptly termed the two jolly bounders from America.

BIRTHS, MARRIAGES & DEATHS.

IN MEMORIAM.

TRANSFIELD.—In loving memory of our dear Mother, Bellamina Transfield, wife of T. G. Transfield, who died at Lincoln, Nov. 6th, 1899. Lovingly remembered by her children, Tina Tony, Cissie and Perrie.

"TREASURES"

at the Poplar Hippodrome.

Full of good fun, bright music, tuneful songs and pretty girls, "Treasures" is an ideal concoction for an enjoyable evening's entertainment, each item being thoroughly appreciated by Poplar Hippodrome patrons. The book has been most ably written by Mr. George Pickett, who is also responsible for the production, the lyrics being by Messrs. R. P. and Harris Weston. There are several very humorous scenes, particularly the "Spirits" episode aond "Housebreakers," in which Mr. Conn Kenna and Mr. Whit Cunliffe are responsible. From the artistic and musical point of view the "Shipwreck" scene is striking the singing of some old popular sea songs by the "Georgian" singers being a special feature. Drama is also introduced into "Treasures" in a well-acted play, "The Heathen," written by John G. Brandon, in which Mr. George Pickett gives a most realistic study of Yen-ho, a Chinaman. Mr. Pickett is ably assisted by Mr. Anthony South, Mr. Jim Kenna and Miss Dorothy Wilmer. In a later scene, "The Stores," Miss Wilmer gives a clever impression of a French lady buying a dog. Mr. Whit Cunliffe is a pillar of strength to the production, his assistance in the numerous scenes, together with his well-known rendering of tuneful songs, proving him to be a most versatile entertainer.

Mr. Conn Kenna is responsible for the broad humour of the show, and in this he excels, notably in the "Air Torpedo." Miss Cissie Sullivan makes a charming picture, and enthuses plenty of "pep" into her various songs and dances, the Twelve Treasure Girls rendering her plenty of support with their skilful dancing. Another excellent dancer is Mr. Bina Leopold, and a special word of praise is due to Mr. George Pickett and Mr. Whit Cunliffe for the artistic handling of the duet as the two old gentlemen. We were glad to see Manager Mr. W. S. Logan had returned to his duties at Poplar after his bad accident.

Stoll Theatres.

At Board Meetings held on Friday last, presided over by Sir Oswald Stoll, the following interim dividends on ordinary shares for the half-year to 30th June, 1925, were declared:—The Coliseum Syndicate, Limited, at the rate of 25 per cent. per annum, less tax; Hackney and Shepherd's Bush Empire Palaces, Limited, at the rate of 10 per cent. per annum, less tax; Leicester Palace Theatre, Limited, at the rate of 10 per cent. per annum, less tax; St. Augustine's Parade Hippodrome, Bristol, Limited, at the rate of 10 per cent. per annum, less tax.

LONDON THEATRES OF VARIETIES, LTD.
Managing Director—MR. CHARLES GULLIVER.

THE PALLADIUM.
THE ACTUAL PARIS PRODUCTION OF THE
"FOLIES BERGÈRE REVUE"
IN 40 MAGNIFICENT SCENES.

Cast includes—
ERNIE LOTINGA, JENNY GOLDER,
FRED. DUPREZ, ROBERT CHISHOLM.

2.30 TWICE DAILY 8.15.
All Seats Bookable (Gerrard 1004). Box Office 10 to 9.30.

Companies for week commencing November 9th:

6-40 KILBURN EMPIRE 9-0
Harry Day Presents
A Revue of Comedy and Thrills,
"HEADLIGHTS."
Including—
KITTY COLYER.
JIMMIE LESLIE.
JERRY and CO.
THE CAPITOL BAND.

6-15 LEWISHAM HIP. 8-40
The Quickest Show in the World
"SCANDALS OF 1925"
Including—
CHRIS SILVESTER.
CLAUDE LESTER.
DAINTY DANES.
FRED. TOOZE.
LONDON COLUMBIA BAND.

6-40 CAMBERWELL PL. 9-0
HARRY WELDON.
MAY HENDERSON.
MIRTHFUL JOVERS.
JOHNSON CLARK.
MISQUETTE and MAXLEY.
CYCLING BROCKS.
GRACIE CUNARD.
ERNIE ROMA.

6-40 GRAND PALACE, 9-0
CLAPHAM JUNCTION
A New Laugh Song and Dance Show,
"THE VANITY BOX."
Revue—
Featuring—
WILL HAY and
MONA VIVIAN.

6-40 HAMMERSMITH P. 9-0
NORA DELANY.
NAUGHTON and GOLD.
FRED. RUSSELL.
VERA WOOTTON.
GERRARD TADNIA.
THE VESTYS
and
ERNIE LOTINGA, presents
"MIDNIGHT."

6-30 CROYDON EMP. 8-40
Albert de Courville, presents
NELLIE WALLACE
In The
London Palladium's Great Success—
"THE WHIRL OF THE WORLD."
Supported by a Full West-End Cast.

6-40 ILFORD HIPPO. 9-0
Wylie Tate Production,
"FLYAWAY PETER."
A Screaming Farcical Musical Revusical Frolic in 7 Scenes.
Featuring—
LEO FRANKLYN,
HOWARD ROGERS,
Betty, Eley, Carry Lynch,
Winfred Hare, Billie Barlow
And
THE HIPPODROME EIGHT.

6-40 SHOREDITCH OLY. 9-0
MAIDIE SCOTT.
MAY HENDERSON.
WILLIAMS Y. TAYLOR.
NAUGHTON & GOLD.
FYNE & HURLEY.
JACK LE DAIR.
AUDREY KNIGHT.
TEXO.

6-40 ISLINGTON EMP. 9-0
Jackson Owen presents
A Novel Show, with Music:
"SCENES and SCREAMS."

6-40 POPLAR HIPPO. 9-0
"THE MUSTARD POT."
A Hot paced Comedy Revue
Including—
DOROTHY LANGLEY,
TOMMY GIBSON,
And the Most Impressive Scene ever staged—
"THE WHITE NUN — THE ORGANIST AND THE CHOIR."

6-40 WILLESDEN HIP. 9-0
Lew Lake, Presents
LES ROUGES ET NOIRS in the
"NEW SPLINTERS."
An Entirely New Production
Featuring—
HAL JONES and REG. STONE.

6-40 ROTHERHITHE H. 9-0
The South London Players
(Direction, Dorothy Mulford)
Present—
"THE STEPMOTHER."

6-30 COLLINS'S 9-0
The North London Players
(Direction, Dorothy Mulford)
Present—
"SAVED FROM THE SEA."

6-30 HOLBORN EMPIRE 9-0
EMLYN THOMAS and His Famous LONDON BAND.
DOLLIE & BILLY.
HARRY HERBERT.
TEX McLEOD.
DEZSO RETTER.
VERA WOOTTON.
TWO STAVANNYS.
HICKEN & ROSE.
GRANT and TABER.
and
SYDNEY ILOTT'S
SOUTHERN SINGERS.

THE SOUTHERN SINGERS
Assisted by
PENELOPE SPENCER
(Premier Danseuse Covent Garden, Coliseum, Principal London Theatres, &c.)
All communications, Sidney Ilott, 36, Gloucester Terrace, W.2. 'Phone Padd. 3070
Next Week, Holborn Empire.

By C. C. T.

Here we are again! This time, like Malcolm Scott's billiard ball, I am just looking round, but unlike that spheroid there has been no stopping. The entertainment world, too, is still revolving merrily and not the least of the many good things in this best of all possible worlds is the return of "The Era" to Wednesday. As you will have observed already, "The Era" now carries new features, and I am proud to be entrusted with one of them that enables me to keep in full touch with the entertainment world in general, and my beloved Variety in particular. A young husband on entering a room in which a circle of ladies includes his wife should, if he be well-mannered and likes to sleep at night, make a point of saluting his wife before he greets any of the others even platonically, and so I, as an avowed lover of Variety, naturally pay my first respects to that section of the entertainment world. I shall, of course, be meticulous in my regard for the others, because I like them all, but Variety is my true love, and that's that, as they never say in French because the language is quite different.

* * * *

The Will Hay Case.

Undoubtedly the most important current event in the Variety world is the dénouement of the Will Hay case. My readers will remember that Will Hay instituted proceedings to restrain George Wilma and Alfred Garcia, two of his ex-employés, from infringing his copyright in regard to "The Fourth Form at St. Michael's." Will Hay claimed that the sketch entitled "Scholasticisms," as presented by the defendants at various music-halls was a direct infringement of his original schoolmaster playlets, including in particular the one named above, which was played by him before Their Majesties the King and Queen at the Alhambra last February. The defendants contended that their sketch was not an infringement, and in addition that Will Hay's playlets were not themselves original. The plaintiff frankly admitted that some of the dialogue was not invented by him, but maintained that there was originality in the selection, arrangement, method of presentation, scenic and stage direction. In the High Court of Justice, Chancery Division, Mr. Justice Romer heard Will Hay's application for an interlocutory injunction pending the hearing of the action, and on October 21st his Lordship delivered his opinion that there was overwhelming evidence that the plaintiff's contentions were justified, that the defendant's sketch was "merely a copy of the plaintiff's work," and that the affidavits left "a strong impression" on his Lordship's mind that "the defendant has been committing a plain and deliberate piracy." In these circumstances, his Lordship granted an injunction to restrain the further infringement of Will Hay's copyright pending the hearing of the case, that injunction to take effect as from October 22 last.

* * * *

"Screaming Scholasticisms" was the subject of another application which was heard by Mr. Justice Romer in the same court last Friday, with the result that Wilma agreed to a perpetual injunction in the following terms:—

"An injunction to restrain him from producing or performing the following dramatic works of which the plaintiff is the author and in which he is the owner of the copyright (and there set out the four of them), or any of such works or any substantial parts of such works or any of such works and whether under the titles aforesaid or any of them or any other title. An injunction to restrain him from making use of information obtained from the plaintiff whilst he was in the employment of the plaintiff as to the method of presentation of and make-up in connection with the said works or any of them. That is in the terms of the Writ and Notice of Motion, and he is prepared to pay the costs of the action. On those terms the plaintiff is prepared to stay all further proceedings against him and not to claim damages or an account of profits or press for committal." Wilma later raised the question as to whether the injunction would stop him from going on the stage in a mortarboard and gown, and his Lordship replied to the effect that as plaintiff's make-up consists of something more than a mortar-board and gown, those articles of attire are not forbidden as long as the other terms of the injunction were duly complied with.

* * * *

This case is really an important milestone in the history of Variety, because it establishes the rule that proprietors of original material need no longer fear the attentions of advocates of the sincerest form of flattery. It will not surprise me if it be made the basis of several similar plaints; indeed, I have already heard more than one other action of the same sort mooted. It is to the interest of the profession that every assistance and protection should be given to those who have the brains to originate, and it is to be hoped that those who have wittingly encouraged piracy may now realise that by so doing they have militated against their own future assets in the way of bookable acts, for who would trouble to originate anything new if they believed that their efforts might merely mean the provision of an easy livelihood for copyists? Although the case of Hay versus Wilma & Garcia has come to a satisfactory conclusion, I happen to know that further litigation is pending in regard to other parties who have allowed themselves to be implicated in the affair. But of that more anon.

* * * *

The Lord Chamberlain.

The Editor of "The Era" recently penned some trenchant words anent the anomalies arising out of the laws governing the Lord Chamberlain's licence, and the action taken in respect to the presentation of "The Looking Glass" at Birmingham. The Will Hay case reminds me that another illuminating example has been furnished by the defendant in that action. When it was announced that Wilma and Garcia were about to present the sketch entitled "Scholasticisms" at the Exeter Hippodrome, a registered letter was duly sent to Mr. Frank Williams, the manager of that hall, warning him that not only was the playlet an alleged infringement but also that it lacked the Lord Chamberlain's licence. The warning was neglected, even though it was repeated verbally on the Monday before the house opened, and as the sketch was played in spite of those steps, the Lord Chamberlain's office was informed of the facts. Later in the week, however, Wilma was permitted to take out a licence somewhat tardily. After Mr. Justice Romer had injuncted the sketch, as described in the foregoing paragraph, the defendants substituted another sketch entitled, "Screaming Scholasticisms," which latter they and the management of the Pavilion, Ramsgate, claimed was an entirely different playlet. I went down to Ramsgate on the Friday, and Wilma actually showed me the script of the alleged new sketch, on the front page of which were typed the words "Produced for the first time at the Pavilion, Ramsgate, on Thursday, October 22nd, 1925." Wilma admitted, however, that in spite of his experience in regard to the Exeter date, he had made no attempt to obtain the Lord Chamberlain's licence in respect to the "Screaming" version. I cannot refrain from wondering what step, if any, the Lord Chamberlain will take in this instance. It seems to me that, if Mr. Kilgour, of Birmingham, had to pay a fine for permitting the presentation of items in a show which he had no possible means of checking by the originally licensed manuscript, the position of a management that permits an alleged "production" without demanding to see the licence must be one of some difficulty. In my opinion, the entire position of local managements in regard to the licensing of plays needs adjustment. Even if it be held that the Wilma playlet needed no licence, the question arises as to why the same performer found it necessary to take out a licence, even after some delay, at Exeter.

* * * *

New Talent.

I am assuming that every manager, every booking manager, and every agent is eagerly waiting with a large box of dates for new talent if only it can be found. In support of my assumption I want to help by doing all in my power to bring any new talent I can find before them. I propose, therefore, to include in this page details of any unknown or insufficiently appreciated act that may come before my notice, and any new turn getting into touch with me may rest assured that if I can see my way to push them forward, it will be my pleasure as well as my duty. Criticism, in the ordinary sense, is outside my present province, except when it is possible to point out remediable defects. Nothing in this page will be in any sense analogous to the critiques of my colleagues, whose infinitely more onerous task is to review programmes a whole, whereas my few words will be restricted to attempts to assist in the development of individual acts, in the hope of helping them to enter into the date-orchard.

* * * *

The Truth About Agents.

A lay-journal recently published a couple of paragraphs urging that agents ought to be eliminated from the business. The paragraphs in question arose out of a suggestion in regard to theatrical agents that was put forward by the Stage Guild. I am not going to enter into a discussion regarding legitimate theatrical agents at the moment, but I do feel strongly impelled to speak a mouthful about Variety agents. Leaving aside for a moment the question of those agents who are alleged to take a mean advantage of their position with regard to their fair clients, those who are accused from time to time of trying to extort more than the ten per cent. commission to which they are entitled, and the many who make a practice of spoiling the chances of young acts by offering their services without any authority at futile terms—all of whom should be hounded out of the business—I maintain that the right sort of Variety agent is a very definite necessity to the profession. In the first place, the variety artist is an individualist and is in no sense a mere cog in the wheel of a company, nor can a variety artist, except in the case of a revue, book an entire tour at a single interview. Every week, even when all those weeks are booked within a short space of time, is a separate and entirely distinct transaction. Another point of view is that each agent of any value not only knows the whereabouts, capabilities and value of his client, but is able to judge of his suitability for any date that may be in question. Booking managers already claim to be overworked, but they would surely die of heart disease if they were deprived of the work done by agents in going round to find new talent for them. The most important point of all, however, is the fact that, without agents, all dates would be booked direct, and it does not require a very powerful imagination to guess what would happen if the Cutters were in a position to deal with performers without the protection of good agents. Possibly some performers like to think that there is no such thing as a good agent, but I am sure that, if all the Variety agents were to go for a six months' holiday, there is hardly a performer who would not be praying for their speedy return. By all means let us try to eliminate the bad agents, but do not let us slide into a parallel state with the foolish fellow who threw away all the water he had because he preferred to drink tea.

* * * *

Billie Moran.

I notice that Billie Moran is at the London, Shoreditch, this week with a new comedy-sketch entitled "The Night Mail." I haven't the slightest idea what it is about, but I have heard many glowing reports of Mr. Moran and mean to make a point of knowing more about it and about him by the end of the week, because it is one of my cherished beliefs that there is a very big future for comedy sketches. Audiences certainly like them, and whenever a good sample has been presented recently, the result has been most encouraging. By the way, I see that Billie Moran describes himself on his throw-aways as "a comedian of the late Alfred Lester type"—an ambitious claim, but if it be justified, he will indeed be a big asset.

* * * *

George and Butcher.

I can never understand why this delightful couple of real artists are not scooped occasionally for seasons of consecutive weeks at the primary West End halls, for their entrance at the Coliseum, or the Victoria Palace, is always the signal for a big reception. Their many other admirers must be grateful for small mercies, however, and take advantage of the fact that they are dispensing their ballads, folk-songs and personality at Victoria this week.

* * * *

George Hurd.

First turn is always worst turn from the point of view of the performer, but probably there was never a more nerve-wracking instance of it than when George Hurd, the Australian juggler, was called upon to set the ball rolling and the cues dancing before Their Majesties at the Alhambra last February. Like the artist he is, however, he worked as coolly as though he were preceding the intermission on an ordinary Saturday night with the ghost walking steadily towards his dressing-room. He has not worked often enough in London of late, but I see that he is at the Enfield Rialto this week.

* * * *

George Bealby.

Nobody who saw this fine actor's many remarkable performances during the run of the original run of Grand Guignol at the Little Theatre can have failed to regret his long absence from the West End footlights. I was interested, however, to hear his sonorous voice, faultless diction and sense of inflection when he was broadcast successfully from 2LO last Tuesday. It may well be that the B.B.C.'s enterprise will again restore a fine performer to the sphere to which George Bealby undeniably belongs.

* * * *

Donald Calthrop.

I learn with pleasure that my old schoolfriend has just been appointed by the B.B.C. to develop the light side of broadcasting. I understand that he has taken charge of the co-optimistic side of affairs, so to speak, and that he is looking after the task of providing and supervising the details of the non-musical and non-lectural wireless programmes. There is every reason to hope that the gentleman who writes so feelingly on the subject in the Sunday press will now be constrained to admit that his somewhat atrabilious strictures on this very young section of the entertainment world are baseless.

* * * *

Doris Cloud.

This talented young violinist who hails from Australia, leads one to suspect that, in addition to playing cricket, the young are taught very capably to play violins. She is appearing at the Coliseum this week with the Frederick Lake Trio (formerly known as Wentworth & Lake). Her husband is a Civil Servant and a Major (complete with decoration), and she has one small son who was, at any rate until recently, an enemy of her art, for he persisted in howling and refused to be comforted whenever she dared to play within earshot of him. Luckily, audiences are more discriminating, and Miss Cloud's career as a violinist is advancing by leaps and bounds.

* * * *

Tom Prior.

Many a young performer betrays dissatisfaction when he is only privileged to follow in another's footsteps or to act as a feeder, but in Tom Prior's case it has proved to be a valuable experience and means of introduction. He has long been associated with Will Hay's Scholastic sketches, and has lately been sustaining Hay's part in that performer's No. 2 Company. So well has he acquitted himself that Francis Laidler has specially engaged him to play Second Robber in his forthcoming pantomime at Bradford. Do a thing well and go on doing it well, and the chances are that your worth will be recognised in due course.

* * * *

Beryl Beresford.

This clever young burlesque comedienne was walking away with more laughs than ever when I saw her act at Wood Green the other week. Since her tour of the Colonies she has vastly improved her presentation and has worked in a lot of new fun. I note by the way that a contemporary refers to her as being "now" assisted by Leslie Hinton. Leslie, who is, of course, her husband, has assisted Beryl for many years, and a remarkably capable "feeder" he proves.

* * * *

Layton and Johnstone.

I met these two fine artists outside Reeves and Lamport's office last week, where they were presumably going to fix a few more thousand pounds' worth of dates. They were looking remarkably fit after their vacation in Devonshire—I could almost swear that they were sunburnt, even in this diabolical climate.

* * * *

Tex McLeod.

Not content with his cleverness with ropes and yarns, Tex McLeod seems to be desirous of achieving fame as a sartorial expert and also as a jockey. I seem to remember also hearing a rumour some time back to the effect that he was teaching a certain very popular comedienne with mimetic ability to twirl lariats on the Alhambra stage. I hope that there is still a prospect of seeing her in this new style of act, for I am sure that if she ever does it in public, it will only be because she knows well that she can shine in this direction as brightly as she does in her own line.

Mrs. Talbot O'Farrell.

I was delighted to learn from friend Bill the other day that Mrs. O'Farrell is now thoroughly convalescent after the bad time she has been through. In spite of a relapse after her operation, she has now recovered sufficiently to permit her to enjoy a little tea-gathering with Mr. and Mrs. Percy Honri last Thursday. Her restoration to health will be welcome news to her many friends and admirers.

* * * *

A Conductor's Conduct.

A certain resident musical director made himself somewhat unpopular last week by the foolish way in which he tried to cry down the conductor of a visiting orchestra. He amused himself by stalking about the house while the turn was on, expressing his contempt in a way that lacked courtesy as well as excuse. His final effort was to boast to the visiting conductor about the show he proposed to take round when all the present bands had been pushed off the road, so to speak. His butt put him well in his place, however, by pointing out that a man who could not control his tongue could scarcely hope to control a band successfully.

* * * *

Hull & Hulland.

This promising young act made such a favourable impression at the Victoria Palace a couple of weeks back that Mr. John Hayman at once rebooked them to return there on April 26th next. They are a discovery of Cooke Frankish, and he thinks very highly of their prospects.

* * * *

Jack Stocks.

Jack Stocks is due back in England on the 16th November after an eminently successful tour of eleven months in the Colonies. He originally went for a much shorter period, but was retained and again retained. He will have to rush about a bit when he lands, for he arrives on the Monday morning and is booked to appear the same evening at Hackney Empire. Stocks is another of Cooke Frankish's clients.

* * * *

Clay Keyes.

I have always been interested in this act because of its absolute unusualness. Keyes is a clever juggler, and might well have won through by that alone; he is also an even cleverer dancer, and his ability to achieve clean steps without even a glance downwards (which would, of course, be out of the question while he is juggling), marks him out as a big winner in this line as well. The cleverness of his act, however, lies in the neatness with which he goes through a diversified and by no means straightforward dancing routine simultaneously with an ever-changing routine of three-club-juggling. His personality gets its strength from the way in which he refrains from any effort to impose it, his method being a quiet, determined air of getting on with the business without any frills or tricks of the trade. His name, I would mention in parenthesis, is *not* Claypole as some people have alleged; in the army, however, he made more than a small name for himself by his boxing ability, which was well in evidence when I first ran into him at Kinmel Park Camp.

* * * *

Cyril Clensey.

When this fine mimic was included in the cast of "The London Revue" at the Lyceum, I hoped that it might be a forewarning of his return to the vaudeville stage, but, alas! the ruthless axe that was used after the first night fell heavily upon him, and he was deprived of even a chance to hint at his value. I still hope, however, that the little he was permitted to do may have been sufficient to induce somebody to bring him right back into the vaudeville arena.

* * * *

Du Calion.

"Duke" is at the Holborn Empire, this week, and as always is bubbling with fun. The last time he was at the Coliseum he let off a representative specimen of his spontaneous wit. He had just asked for a suggestion for a tune for him to play on the mandoline when a man in the gallery blew his nose. Duke at once apologised for not knowing that particular tune! Funny as he is on the stage, however, he is quite at his best when he writes letters descriptive of troupes of elephants on the same bill—for samples, apply to Jimmie Bonner. He also achieves a high standard of "unconscious" wit when he tries, as he did once last year, to dive into low water!

* * * *

Will Lacey.

I ran into Will Lacey at lunch the other day, and he showed me a little article he has written for the American Press, the *motif* of which is an appreciation of our Royal Family. He has treated it in a most original manner, and although it would, of course, be quite unsuitable for publication in a British journal, I really must congratulate him on his good feeling and clever way of expressing it.

THE KUTCHER QUARTET.

The Kutcher Quartet put stimulating playing into the "Rasoumoffsky" at their first—of four— recitals at the New Chenil Galleries. It was what was wanted; an effective antidote to an evening of cheerless weather. Spirited as it was, and with true Beethovenish gruff energy in the quick movements, the performance was never rough. And the genial serenity of the Andante was as happily conveyed. Afterwards came the Debussy Quartet, a performance very satisfying in balance, blend of colour, and rhythmic vitality. Between the two, Mr. Samuel Kutcher undertook Vitali's Chaconne, giving phrasing that was bold and free, exact intonation, and chord-playing that had a fine solidity.

MISS RHODA BACKHOUSE.

Miss Rhoda Backhouse is to be thanked for letting us hear Brahms' Horn Trio at her concert in the Wigmore Hall. It was the middle work in her programme. A Sonata Fantasia for pianoforte and violin by J. B. McEwen, with Mr. Harold Craxton in the piano part, preceded it, and afterwards came César Franck's Piano Quintet, in which the members of the string quartet bearing Miss Backhouse's name took part. Some technical faults were to be found in the shape of too-wide intervals in the opening of the sonata and a thinness of tone that was rather unmercifully shown up by the mellow and beautiful sounds produced by Mr. Aubrey Brain from his horn, but in point of understanding and grasp of the essentials of ensemble playing the performances left little to be desired.

STAGE PLAY AND MUSIC HALL LICENCES.

L.C.C. Committee to hear Applications on Friday.

Drink Permits Sought.

When the London County Council Theatres and Music Halls Committee meet at the County Hall, on Friday morning next, and if necessary on the following day, applications will be heard for licenses for music, music and dancing, cinematograph and stage plays. The list contains applications for 943 licences, comprising 269 for music, 335 for music and dancing, 10 for dancing, 307 for cinematograph exhibitions and 22 for stage plays. The licences are in respect of 625 places.

Music and dancing licences granted by the Council are subject to a standard condition: "That the said premises shall not be opened for any of the purposes of this licence on Sundays, Christmas Day or Good Friday"; while cinematograph licences are subject to a condition: "That the premises be not opened on Sundays, Christmas Day or Good Friday for cinematograph entertainments."

In the case of stage play licences the days referred to are excepted from the licence.

Application is to be made by the Camberwell Palace and sixteen other places of entertainment in order to permit of the sale and consumption of intoxicating drink, except in the auditorium. The applicants are:—Camberwell Palace, Chelsea Palace, Empress Theatre of Varieties, Lambeth; Finsbury Park Empire, Grand Theatre of Varieties, Battersea; Hackney Empire, Islington Empire, Kennington Theatre, Kilburn Empire, Lewisham Hippodrome, London Coliseum, New Cross Empire, Olympia, Shoreditch; Poplar Hippodrome, Regent Theatre, Euston-road; Rotherhithe Hippodrome and Shepherd's Bush Empire.

The applicants ask for the modification or waiving of the following condition:—"That no intoxicating drinks shall be sold or consumed on the premises except when they are used solely for the performance of stage plays and notice shall be given forthwith in writing to the Council of any proposal to change the performance from music and dancing to stage plays or vice versa.

In previous years a similar application has been made without success. Last year the Committee recommended the granting of the application, but this was not agreed to by the London County Council, who rejected the proposal.

The applications are to be opposed by the Rev. G. O. Normandale, of the London United Temperance Council, on the ground "that the sale of intoxicating drink is not necessary or desirable in a place of public entertainments."

Applications for renewals without alteration in conditions are to be made by Euston Cinema and King's Picture Playhouse, Chelsea, both opposed by Mr. B. Newton Brooke, London Organiser of the Musicians' Union.

LONDON MUSICIANS' CLUB.

Ladies' Night.

The London Musicians' Club, now in its fourth season, recommenced its activities on Friday last with a Club Dinner and Ladies' Night at the Hotel Great Central. Miss Irene Scharrer presided and surrounding her were such notabilities in the musical and theatrical world as Miss Myra Hess, Madame Zélie de Lussan, Miss Maggie Teyte, Miss Clara Evelyn, Miss May Mukle, Mrs. Kendal, Lady Cameron, Sir Landon Ronald, Mr. Max Mossel, Sir Richard Terry, Mr. Albert Sammons, Mr. Alfred Hobday, Mr. Tobias Matthay, Mr. Howard Carr, Mr. Ivor Newton, Mr. Herbert Dawson, Mr. Joseph Ivimey and Mr. Walter Ivimey.

Following the excellent example of their fair chairman, most of the speeches were commendably brief. Miss Scharrer, however, quickly and frankly got to the point by explaining that such functions were merely "means to an end" and the "end" was their own Club House in London—which should be the centre of musical activity in England. Remarks which Mr. Joseph Ivimey (hon. sec.) humorously supplemented by describing the proposed Club House as also "a home for anyone who comes to our shores to teach us anything—or the reverse." Membership, he added, had gone up during the last few months from 600 to 738 but they could not do anything definite until they had a thousand on the list. Both Sir Landon Ronald and Mr. Max Mossel added to the gaiety of the evening by witty and amusing speeches, whilst, as behoved a meeting of that description, the musical programme was of the highest quality. Songs (including one by De Falla) were exquisitely rendered by Mme. Tatiana Makushina; the combined forces of Miss Irene Scharrer and Miss Myra Hess scintillated brilliantly in an Arensky Scherzo whilst light relief was provided by Miss Clara Evelyn's musical parodies. Miss Ella Ivimey performed the accompaniments most satisfactorily.

KINSEY PIANO QUARTET.

Richard Strauss' Op. 13, in C minor, Arnold Bax's Quartet in one movement, Dvorák in E flat, and four new "Water Colours" by Alec. Rowley made up the well-contrasted programme of the Kinsey Piano Quartet at Æolian Hall. The playing of these artists—Olive Bloom (piano), Herbert Kinsey (violin), Frank Howard (viola), and Anthony Pini ('cello)—once more gave keen pleasure. Technically sure at all points, its finish was admirable, and the ensemble was of a sort only to be obtained from four musical minds running in perfect accord. The performance of the Dvorák work was one to be remembered for its fire, emotional richness, and charm of tone—which last virtue came to a head, as it were, in the 'cello passages in the slow movement. The "Water Colours" proved to be pleasant, clearly drawn little sketches, free from any disturbing taint of modernism. The audience made them very welcome.

NEXT WEEK'S CALLS.

(*Continued from page* 13.)

SOUTH SHIELDS EMPIRE (rehearsal, 1).—"Pa's Nights."

WEST HARTLEPOOL EMPIRE (rehearsal, 12).—"The Dole Increased."

GATESHEAD EMPIRE (rehearsal, 1).—"Winners."

PRESTON EMPIRE (rehearsal, 11).—The Preston Light Opera Company present "The Lilac Domino."

SALFORD PALACE THEATRE (rehearsal, 11).—"Sally."

HANLEY GRAND THEATRE (rehearsal, 1.30).—Helen Trix and Paul Murray present "Tricks." Cast includes The Trix Sisters and Bert Coote.

MANCHESTER PALACE THEATRE (rehearsal, 11).—"Rosie Marie."

NORTHERN THEATRES CO.

BLACKBURN THEATRE ROYAL.—"The Green Goddess."

HALIFAX THEATRE ROYAL.—"Patricia."

ROCHDALE THEATRE ROYAL.—"Madame Pompadour."

BURY THEATRE ROYAL.—S. and S. productions' "Khaki."

DEWSBURY THEATRE ROYAL.—"The Rising Generation."

HUDDERSFIELD HIPPODROME.—Harry Day presents "Notions."

HALIFAX GRAND THEATRE.—Pictures.

ROCHDALE PALACE THEATRE.—Pictures.

HUDDERSFIELD PICTURE HOUSE.—Pictures.

KENNEDY THEATRES.

DUDLEY OPERA HOUSE (rehearsal 12).—Barney Lando presents "Pledges."

WEST BROMWICH EMPIRE (rehearsal 12.30).—Frank Fortescue presents "The Income Tax Man."

STOLL TOUR.

(See p. 15).

MISCELLANEOUS.

ST. ALBANS GRAND PALACE (rehearsal, 12).—Graham and Watty, Dorothy McBlain.

AYR GAIETY THEATRE (rehearsal, 1).—"Souvenirs of 1925."

GLASGOW PAVILION.—Squire's Celeste Octet, Donald and Carson, Moss Maachah Quartette, Arthur Astill, Florence Yayman, Jean Andrews, Barbe and Barbette, Cable and Carr.

READING PALACE THEATRE.—Miss Hetty King, Clay Keyes, Happy Lillian Lee, Drumphonia (Violet Alma), Jass and Jessie), Molly Stoll and Douglas Stewart, Lilly Moore.

GOLDERS GREEN HIPPODROME (rehearsal, 12).—"The Punch Bowl."

PENGE EMPIRE (rehearsal, 12).—"Tonics."

QUEEN'S, POPLAR (rehearsal, 4).—Revue, "My 'Erb." Featuring Renee Reel and Lew Lake.

EDINBURGH THEATRE ROYAL (rehearsal, 12).—"Revelations."

ABERDEEN TIVOLI THEATRE (rehearsal, 12).—"Variations."

GLASGOW METROPOLE THEATRE (rehearsal, 12).—"Scots Skits."

KEIGHLEY HIPPODROME (rehearsal, 12).—Sir Frank Benson and Company.

ASTON HIPPODROME (rehearsal 12).—"Mr. Tower of London."

COVENTRY HIPPODROME (rehearsal 1).—"Wait For It."

SHOREDITCH, LONDON.—Ristori and Partner, Dolly Mountford's Revuette Co., Horace Jones and Co., Ted Waite, Chard's Dogs, Pinkie Newman, Clyde Bell and Dorothy Dean, Ida Barr and Vera Kitchen.

EXETER HIPPODROME.—Swanee Minstrels, Eddy George, St. Vincent Sisters, York and Wery, The Doves, and Ted Huxter.

PLYMOUTH PALACE.—Harry Day's "Records."

BATH PALACE.—"Speed" Revue.

GT. YARMOUTH HIPPODROME.—"Tons of Fun" Revue.

STOKE NEWINGTON ALEXANDRA (rehearsal 12).—"Treasures," including Whit Cunliffe.

WALHAM GREEN GRANVILLE (rehearsal 12).—"Round the Town."

SWINDON EMPIRE.—"Gipsy Love."

WINDSOR THEATRE ROYAL.—"By the Way."

MAIDSTONE PALACE.—"The Creaking Chair."

DEVONPORT ALHAMBRA.—"Scotch and Polly."

KINGSTON EMPIRE (rehearsal 12.45).—Mr. E. Pelton presents "Attaboy."

GUILDHALL SCHOOL.

The Lord Mayor (Sir Alfred Louis Bower) accompanied by the Lady Mayoress and the Sheriffs (Alderman C. A. Batho and Mr. Francis Agar), attended the annual presentation of prizes to the students of the Guildhall School of Music at the City of London School on the 31st ult.

The proceedings opened with a programme of music performed by Dorothy Penn and Nora Charles, sopranos, Elsie Learner and Linda Seymour, contraltos, John Turner, tenor, Stanley Pope and Edern Jones, baritones, and Philippa Saxe Wyndham, pianiste. All were most successful, and their performances reflected great credit on the teaching in the Guildhall School.

The Principal, Sir Landon Ronald, began his address with the announcement of the award of his annual prize—Grove's Dictionary of Music and Musicians—to Mr. John Turner, a student for whom he prophesied a brilliant future.

Speaking of the work of the past year, he recalled a successful performance of "Les Cloches de Corneville," by the Comic Opera Class, and another of a new play by Mr. and Mrs. Frank Urch by the dramatic students. He also afforded a peep into the future by alluding to the results to come from the inauguration since the last prize-giving of a grand opera class "for those who aspire to greater things," which is being looked after by Mr. Julius Harrison and Mr. Cairns James.

Continuing, Sir Landon referred in sympathetic terms to the loss by death of two valued professors, Signor Coraini and Mr. Franklin Clive, and to the enforced retirement from illness of the Registrar for 30 years, Mr. Henry J. Burgess.

After announcing the appointment to the professorial staff of Mr. Ernest Lawrence for the violin, Miss Dorothy Dayus for elocution, Signor Alberto Volonnino for singing, and Mr. Arnold Trowell for the violoncello, the Principal spoke of the happy relationship existing between himself, Mr. Raphael, the Chairman, and the members of the Music Committee. "We are all," he said, "imbued with the same spirit of making the Guildhall School of Music worthy of its great traditions. Whether we succeed, that must be for the public to decide, but I can vouch for it that nothing is left to chance, and that everything is done to give as fine a musical education to the young people under our care that it is possible to give."

After distributing the awards, the Lady Mayoress, in acknowledging the vote of thanks proposed by Mr. Joseph Henry Raphael, and seconded by Mr. John R. Pakeman recalled an interesting reminiscence connected with the School. When she first met her husband, she said, she asked him if he were musical. He replied, "I am Chairman of the Guildhall School of Music." "That, of course," said Lady Bower, "absolutely decided me. I shall marry this man because he is a great musician," adding, amid laughter, that she now knows more of the Corporation than she did then.

WHAT IS BEING PLAYED. AND WHERE.

The Ladbroke Hall.

With the advent of the colder weather and the darker evenings there appear indications of greater activity in the dancing world generally. Mr. George Chester, proprietor and manager of the Ladbroke Hall, has opened to satisfactory crowds all through the summer, but now he is finding a great increase in numbers and he looks forward to a record season.

Chester's Dance Band—an excellent combination, already noted in these columns—continues to provide dance tunes that appeal to all and satisfy everybody.

The fox-trot still occupies pride of place, the following calling for special mention: "Show Me the Way To Go Home," "Toy Drum-Major," "Florida," "Copenhagen," "Bouquet," "Peter Pan," "Let It Rain," "When My Sugar Walks Down the Street," "I Know That Somebody Loves Me," "Alabamy Bound," "Oh, How I Love My Darling," "Oh, Darling, Do Say Yes," "Sally's Come Back," "Driftwood," and "Jealous."

Waltzes, always very popular and always very well danced here, include: "Loving Lullaby," "Colorado," "Poeme," "Just For a While," "Shadowland," "When You and I Were Seventeen," and "Close In My Arms."

Mr. Chester continues personally to direct all the arrangements, the result being all-round satisfaction to everybody.

Catford Palais de Danse.

The Silver Syncopated Stars continue to afford the greatest delight to the dancers of Catford and district, and they seem to get better and better as time goes on, which is saying a good deal.

Amongst the popular fox-trot tunes to be heard here are: "I Know That Somebody Loves Me," "Bouquet," "When My Sugar Walks Down the Street," "Toy Drum-Major," "Copenhagen," "Show Me the Way To Go Home," "Driftwood," "Florida," "The End of the Road," "Seminola," and "Alabamy Bound."

Of the favourite waltzes in evidence mention may be made of "Yearning," "Shadowland," "Close In My Arms," "When You and I Were Seventeen," "Colorado," "Poeme," and "Loving Lullaby."

Mr. A. C. Rogers is the proprietor and manager of this popular dance hall.

East Ham Palais de Danse.

Victor Vorzanger and His Band, now so firmly established in the favour of patrons of this popular Dance Hall, continue to delight everybody by their excellent renderings of dance tunes, some of them new, some of them what is now-a-days classed as old, but all of them good—or they do not remain for long in Mr. Vorzanger's programmes.

The fox-trot retains pride of place, amongst the most liked of them being: "Sunny Havana," "I'll see you in my dreams," "Bouquet," "Seminola," "Alabamy bound," "I know that somebody loves me," "Oh, how I love my darling," "Chick, chick, chick, chick, chicken," "San Francisco," "Ev'rybody loves my baby," "Sally's come back," "Copenhagen," "Let it rain," "Toy drum-major," "Florida" and "When my sugar walks down the street." Of the waltz, ever popular and uncommonly well danced here, the following examples call for special mention: "When you and I were seventeen," "Poeme," "Colorado," "Close in my arms," "Shadowland," "June brought the roses" and "Loving lullaby." Mr. Chas. A. Green, the genial Manager, states that everything points to a record season. Certainly, if comfort, splendid music and pleasant surroundings generally count for anything, this is assured.

SONGS AND SINGERS.

B. Feldman & Co.

Feldmanism—Pantomime! The two are inseparable, for every year the House of Hits has steadily maintained the first-class quality of its Yuletide winners. Since the preliminary announcement of this season's panto. hits, Feldman's has been besieged by managers, producers, and artistes anxious to get busy on the songs that spell success. As to the numbers themselves, it is certain that "Seminola" will be one, if not the, outstanding hit. "Yum-Tum-Tum," the first-rate comedy number is a certain winner, and other excellent selections from the firm's budget are "Panama," "Normandy," "Comin' Home," "The Baby Looks Like Me," "Oh, Boy What a Girl," "All my Dreams are of you," "Buy Yourself a Broom," "Too Many Kisses," and "I Know Someone Loves Me." In any case, the best thing panto. folk can do is to get the big Feldman budget right away!

Of all the classical and popular items played, "Yum-Tum-Tum" proved to be the outstanding hit of the fine programme given by the famous Savoy-Orpheans at Queen's Hall last week. In response to the enthusiastic outburst of applause, the band rose as one man and stood bowing their acknowledgments. "Panama," the beautiful Spanish-American song fox-trot, was also an instantaneous success, and the reception accorded both numbers proves that they will be big panto-mime favourites.

Jack Howard and his famous Band opened their winter season at the Royal Opera House ballroom, Covent Garden, last week, and are making a special feature of Feldman numbers. "Seminola" is well to the fore, and so are "My Sugar," "Mamie," "Normandy," "Shadowland," and many other well-known winners. Last night, assisted by Jack Howard's Band, Bob Johnson, of the Feldman staff, broadcast a splendid selection of Feldman hits.

Ralph Stanley and Leslie Alleyn's popular number, "Sunny Italy," created a big hit at the Empire, Shoreditch, last week. It was featured by that clever performer, Harry Arthurs, who puts the number over in brilliant style, and wins big applause. "Sunny Italy" is growing in popularity daily.

Walter Thurban, the versatile light comedian, vocalist, and violinist, reports enormous success with the great comedy sensation, "Yum-Tum-Tum," which is a big hit for him wherever he goes. As we said before—watch this number for pantomime!

The reason for the enormous popularity of the "basement" department of the Strand Corner House is easy to explain after you have heard Van Stratun and his clever Jazz Band. Van Stratun is famed for his clever stunts on the violin, which we verily believe he could play standing on his head. Incidentally he makes daily features of "Seminola," "Yum-Tum-Tum," "My Sugar," "Shadowland" and other Feldman "specials," including "Mamie," which he says is wonderfully popular.

Winifred Hammond, the popular soprano leading lady, reports success with "Call me and I'll Come to You," and "Jealous," which she has been featuring for some time. This delightful artiste has now taken up "When the Sun Goes Down," and considers it to be a very fine number. As is well-known, Miss Hammond is a great panto. favourite—and a staunch Feldmanist into the bargain.

The Press have described Ada Barker's performance as "a real, up-to-date versatile act." This clever artiste is certainly up-to-date, for she tells us that she has been scoring all along the line with "Seminola," and is now taking up several of our new stormers.

On the second floor of the Strand Corner House, Oscar Thomas and his melodious orchestra, who handle symphonies and fox-trots with equal facility are consistently featuring Feldman winners, including those great favourites, "Seminola," "La Cancion de Amor," the new French Tango, and "Mamie," for which they have frequent requests.

J. W. Birmingham and his famous Band are scoring a wonderful success at the Alhambra this week with "Seminola," "Where's my Sweetie Hiding?" "Everybody Loves my Baby," "Has Anyone Seen My Pom?" and "Shadowland." A fine batch of Feldman winners to be sure!

A tribute to the popularity of "Seminola" is revealed by the fact that Lieut. Fletcher and his London military band appearing in "Running Riot" revue feature a classical programme with the solitary exception of Feldman's great Indian number. "Seminola," in fact, is the running riot of this bright show.

Francis and Day's.

Among the Pantomime cognoscenti much satisfaction is being already expressed at the excellence and variety of the numbers available for use at Christmastide, and, needless to say, in very great favour and demand are such songs as that delightful ballad "When You and I Were Seventeen," which in the hands of José Collins and of Dorothy Ward have delighted every one; "Yes, Sir! That's My Baby," which the last-named popular artiste sang at the Holborn Empire last week amid tokens of universal admiration, and which the Sisters Trix are this week doing at the Empire, West Hartlepool; "The Tale of a Guinea Pig," with which David Burnaby, of the Co-optimists, has performed the unique feat of inducing the entire audience at His Majesty's to join in the chorus; "Ukulele Lady," Sophie Tucker's tremendous hit and one daily growing in popularity; "Don't Bring Lulu," which just now the Two Bobs and the O'Gorman Brothers are finding big laughter and applause getters; "On Mother Kelly's Doorstep," which at the Empire, Stratford, is being acclaimed as "the goods" when sung by Fred Barnes; and "Let it Rain! Let it Pour! (I'll be in Virginia in the morning)," Daisy Woods' big hit and a song which likewise is an equally big favourite when sung by Cissie Sullivan in "Treasures," this week at the Hippodrome, Poplar.

Writing from the Royal Orpheum, Budapest, Ord Hamilton speaks of the great reception accorded there to "Ukulele Lady" when performed by him and his partner, and opines that a like welcome awaits the item when they play Geneva, Paris, Rotterdam, Amsterdam, and the Riviera, with South America to follow.

"Ukulele Lady," recently introduced into "Keep Moving," now on tour, never fails to secure a double encore, reports Gordon Henson, adding further that the song has been made a big feature item.

At the Jubilee Hall, Weymouth, where "Money for Jam" this week fills the bill, "Ukulele Lady" and "I'll See You in My Dreams" are the hits of the show.

Al Davison's Claribel Band made a marked impression at Victoria Palace last week, "Ukulele Lady," sung by Eric Godley bringing down the house.

Lawrence Wright Music Co.

New Publications: "Coloured Soldiers on Parade," "Tain't Cold," "T.N.T.," "Hot Stuff."

A number of Wright songs are included in the revue "A Week's Pleasure," which was playing to packed houses at the Palace, Hammersmith, last week. "What a Life" is excellently rendered by Miss June Stirling, "San Francisco" by the Dancing Girls, "A N'egg, Some N'ham and N'onion," by Miss Betty Fields. The right show with the "Wright" material.

The Toronto Band at the Palace, Kilburn, are doing enormously with "Paddlin Madelin Home," "When my Sugar Walks Down the Street" and "Toy Drum Major." The latter number in particular is greatly to the liking of the Kilburn audiences.

That successful revue, "Follies Bergere," at the London Palladium, includes the new big Tango Fox-trot success, "Sunny Havana." This looks like being one of the biggest "hits" the Lawrence Wright Music Co. have ever turned out.

Harry Kynman continues to gather in rounds of applause at the conclusion of his excellent rendering of "Why Don't My Dreams Come True?" in "Scandals" revue, which is playing at the Olympia, Shoreditch, this week.

Syd. Wickard says "Tennesse" and "Sally's Come Back" are two of the biggest successes he has ever handled. Mr. Wickard is playing in "The Gay City Co.," which is at the Palace, Southampton.

The Versatile Three are most enthusiastic about the new number they have just produced entitled "Why Are'nt Yez Eating More Oranges?" We predict this catch phrase will certainly "catch on."

Miss Jenny Hartley has a song in "Paddlin' Madelin Home" which suits her admirably. This number is proving one of the biggest "hits" in "Shephard's Pie" revue, which is at the Empire, Cardiff, this week.

The popular waltz ballad, "Why Don't My Dreams Come True?" is a big applause-getter for Dick Henderson, who gets the number right over in his own inimitable manner.

Bert Symes finds "Why Don't My Dreams Come True?" the biggest winner that he features in "Don't Worry" revue.

Teddy Fynch and Leon Fisher write that "The End of the Road" is a riot for them at the Grand, London. The audiences are loth to let this excellent act go after their fine rendering of the number.

Miss Jose Collins, the popular actress, continues to feature "Sunny Havana" with wonderfully successful results.

"Sunny Havana" is also featured in "What Ho!" Co., together with another big Wright "hit," "Paddlin' Madelin Home."

Jose Day says "I'll Take Her Back" is a real big winner for her. Miss Day is also working "Sally's Come Back," which never fails to please her varied types of audiences.

Vivian Harvey writes: "Doing fine with 'Sally's Come Back' and 'San Francisco' in 'Oh, Nippy!' revue."

We have received an interesting letter from Eddy Clifton, who writes telling us of the success he is making with "Hay Hay Farmer Gray," "Sally's Come Back," "Bouquet" and "Shanghai." Mr. Clifton says: "My craving for the Lawrence Wright songs is unsatiable; don't fail to let me have your new ones immediately," and Mr. Clifton is no bad judge.

The Hana Sisters produced "Paddlin' Madelin Home" last week at Coventry, and made a very big success with same. They intend working this number in pantomime this coming season at Hull.

Renda Rudd writes from the Hippodrome, Belfast: "Am doing enormously here this week with 'Paddlin' Madelin Home'; 'tabs' each house. You can't go wrong with the 'Wright.'"

Gertie Willon and May Alston write a very enthusiastic letter of the splendid success they are making everywhere with "Tennessee." This is an excellent pantomime number.

Percy Zillah has just introduced "Bouquet" into his musical act, "The Zillah Four." This number made a remarkable "hit," and Mr. Zillah intends making it a permanent feature of the act.

John Birmingham and his band are at the Alhambra, where they introduce a number of "Wright" hits, including "Shanghai" and "Paddlin' Madelin Home," which are two outstanding items.

Keith Prowse.

"If You Knew Susie," the ideal principal boy song, has already been fixed for numerous Pantomimes. Hetty King is making it her big number on the halls, and will definitely feature it in Francis Laidler's Panto at Leeds.

A hearty welcome awaited "Layton and Johnstone" on their return to the Coliseum on Monday. "Alabamy Bound" has grown up with these two wonderful artistes and was again the hit of their repertoire.

Hilda Glyder continues to score with "Dum Dum Dummy."

"The Versatile Three" report: "'If You Knew Susie' is a riot with us, encored at every performance."

Harold Heath, light comedian in "Tons of Fun" Revue, also finds "Susie" a winner.

At the Stoll Opera House, Darrell Richard (tenor) is highly successful with the ever-popular waltz song "Just for a While."

Frank Ward writes from Sheffield "'Aint My Baby Grand?' 'Collegiate' and 'Melody of Memories' are great successes for me."

"The Royal Quartette" in "Attaboy" Revue are loudly applauded for their tasteful rendering of "Bells of the Sea."

"Alabamy Bound" and "If You Knew Susie" have been introduced into "On the Bounce" Revue with conspicuous success.

Three numbers from this House are going big in "Double Scotch" Co.: "'Aint My Baby Grand?" "Bygones" and "If You Knew Susie," all featured by the "Mile a Minute" Trio.

Maisie Kirsop, the winsome soprano, writes: "'Just for a While' has been an outstanding success for me this year."

Archie Pitt's "A Week's Pleasure" Co., played to capacity every night last week at Hammersmith. "Dear One," sung by June Stirling, was put over in fine style, and the "Busby Band," consisting of fourteen talented young musicians, brought the house down with their wonderful rendering of "If You Knew Susie."

W. B. Dempsey, producer of "Funbeams" Concert Party, writes: "We are making a special feature of "Collegiate" (with your College caps complete), as a comedy concerted it is a furor.

The singing of "Peter Pan" by Gracie Rosslyn in Harry Day's "Notions" Revue has brought this artiste many deserved congratulations. As featured in this production all the characters from the story of "Peter Pan" are introduced, the number undoubtedly being the hit of the show.

Panto. producers, managers and artistes are invited to call and hear the firm's big successes, or write for selection.

Peter Bernard, Limited.

The deservedly popular Versatile Three have two numbers worthy of their talent in "Melody Land" and "I Don't Care What I Do." They are creating quite a riot with these numbers.

The charming Dalton Sisters are featuring "Because You Could Have Had Me Once," and are making a huge success with it. They are playing in their original act at Milo End Empire this week.

Mr. Leslie Whitham, Mr. Harry Zahl's versatile M. D. in "What Ho," again writes in enthusiastic praise of "Dixie Dancing School," which appears to be one of the big features in this clever revue.

Our old friend Cecil Palethorpe, manager of Messrs. Towns and Dellacey's "London Follies," has placed before us an overwhelming list of Bernard numbers which are in the permanent repertoire of this super concert party: "Kentucky (Dixie Way), I'm Thankful," "Hen House Blues," and, of course, "Because" figuring largely. Mr. Palethorpe thinks, with all wise men, that it pays to Bernadise.

Arthur Jeffries, "Paris Nights" clever juvenile lead, informs us that he has a number which might have been written for him in "Save a Little Sunshine." He is featuring that and "What Could be Fairer than That?" in the show.

Our charming little friends, the St. Dennis Sisters, write again in superlative terms about "Because." These wonderful wee damsels have for some months been featuring "Dixie Dancing School" in a manner which has added greatly to their already weighty laurels.

Another old Bernardite, Signor Borelli, tells us of his high opinion of "I Don't Care What I Do." He purposes featuring "Dixie Dancing School" immediately it is rehearsed.

Artists should call in and hear Mr. Bernard demonstrate his latest successes to them. His catalogue is very strong in pantomime hits.

Send for professional parcel, 1s. 6d. (2s. to include "Falling Water"). You will be wanting rehearsal rooms for your pantomime production—ring up Museum 5086. Open Sunday and weekday, day or night. Note the address 83, New Oxford-street, W.C.1.

Campbell, Connelly & Co.

Reports to hand from the most important dance leaders in the country confirm the opinion that "Chick, Chick, Chick, Chick, Chicken," will be the outstanding comedy chorus song of the season. Amongst the famous bands featuring this on the music halls at present are John Birmingham and his Big Twelve, Emlyn Thomas and his London band, Alfredo and his Princes Orchestra, Jack Hylton and his Piccadilly Orchestra, also his Kit Kat Club Band, the Hotel Cecil Dance Band and the Savoy Havana Band, whose leader, Ramon Newton, broadcasts the number regularly from Savoy Hotel, W.C. The firm's other big new success, "Where is that Girl who was Stolen from me?" received splendid recognition at the Olympia, Shoreditch, last week, where Miss Clarice Mayne delighted her audiences with an artistic rendition of this fine song. Dick Henderson, at the Holborn Empire, also proved very popular with this number, and artistes are advised to fix this definitely for pantomime, as it will be without question the outstanding "Principal Boy" song of the year. The firm has pleasure in announcing that they have secured from Eddie Stone and Hubert W. David the world-famous writers of "Felix Kept on Walking" and "O Star of Eve," etc., a terrific comedy chorus song which will undoubtedly be the rage of the pantomimes Hilda Glyder is introducing this number at the Holborn Empire on Monday next, and copies will be available in the course of a few days. J. W. Rickaby is scoring heavily with "I'm an Airman," and professional copies of this number are now obtainable. Those popular broadcasting artists, Jean Paule and Leonie Lascelles, are delighting listeners-in with several of the new Campbell-Connelly publications, and quite recently had the honour of singing "Chick, Chick, Chick, Chick, Chicken," at a garden party given at Buckingham Palace, where this song proved to be the outstanding item. Dance leaders are requested to note that orchestrations are now available for "Wondering," "I'm Happy when I'm all Alone," and the new Oriental song "hit," "Desert Flower."

Lareine and Co.

The firm has been fortunate in securing a sensational comedy number from the pen of Jos. Geo. Gilbert. This is entitled "Where Does the Candlelight Go?" (when you blow it out).

Every artiste and act who worked "Ogo-Pogo" with wonderful results will find that, by featuring "Where Does the Candlelight Go?" they will be following their last year's procedure, viz., featuring the biggest comedy song of the year.

"Tell all the World" continues its successful course through the medium of Walter Williams and many other fine artists.

Jack Hylton and his Band always receive a wonderful ovation for their rendering of "Tell all the World."

"Poppy" is the firm's principle ballad, and is one that is bringing enormous success to the many artistes featuring it.

"Oh! She Does Look Nice!" (featured by the Versatile Three) is fast becoming a big comedy number. Every dance band is playing this "hit" with most successful results.

"Lareine" numbers enjoying great popularity at the moment are:—"I Travel the Road" (from "P's and Q's"), "Heartbroken," "Every Little While" (waltz), "Ogo-Pogo" (still running) and "Chinee."

There will be new issues this week of great importance to artists, who are advised to call early and secure the big "hits" for pantomime.

Worton David, Ltd.

Pantomime season is fast approaching, and the firm are fortunate in having several established hits which promise to be very extensively featured in the forthcoming Pantomime productions.

"Are You? Yes I Yam" is without doubt the comedy chorus hit of the year, and bids fair to being featured in all the leading productions. A special Dame version for Pantomime has been issued, and all comedians playing Dame should lose no time in securing this excellent item. "Mary O'Brien" (the Irish Hawaiian) promises to be a very big favourite. It is suitable either for principal boy or principal girl (or second boy or girl) and is particularly suitable for Island scenes in "Robinson Crusoe" and "Dick Whittington."

"I Can't Help Loving That Girl," one of the most popular light comedy numbers of the year, an ideal number for principal boy. "When the Clouds Roll by, Jenny," a very fine Scotch chorus number. "Why did you sing to me 'What'll I do'?" (very fine duet number for boy and girl), "You Ought to Hear What They're Saying," "Stamboul" (a big Eastern production number), "The Old Top Hat that Father Wore" for duet, trio, or quartette, "Don't I Look Like Harold Lloyd?" "The Songbird of Poverty Row," will also be well in evidence. The firm have one or two very fine numbers in the press, and all artistes, producers and managers are requested to keep in close touch with the firm for these last-minute hits.

In the revue, "Laughs for Sale," in which Miss Alice Craven is meeting with such big success Eric O'Donaghue finds "Only an Old Rough Diamond" a very successful item with him. Miss Craven will shortly be introducing more of the firm's numbers into the show. Basil Cooper is meeting with big success with several of the firm's numbers, and finds "I Can't Help Loving That Girl," "Oh, Auntie," and "You Ought to Hear What They're Saying," very big favourites.

Another firm supporter of Worton David numbers is Miss Dorree Reene, who never fails to score with her rendering of "Are You? Yes I Yam," "Don't I Look Like Harold Lloyd?" "Why Did You Sing to Me 'What'll I Do'?" and "Stamboul."

Henry J. Hearty at all his engagements find "Are You? Yes I Yam," "The Songbird of Poverty Row," and "Mary O'Brien" (the Irish Hawaiian) his strong points.

Davison's Jazz Orchestra, a very fine combination well known to London Dance Halls, finds favour with several of the firm's numbers, including "Are You? Yes I Yam," "The Old Top Hat that Father Wore," "Stamboul," and a number written by Mr. Davison himself, entitled "If I Were King."

Mr. Ernie Mayne continues with his enormous success with "There's No Toad in the Toad in the Hole," and at Cardiff last week this number proved the hit of his act.

"Scenes and Screams" Revue continues its successful tour in the Midlands, and writing from Hippodrome Coventry last week Mr. Jackson Owen speaks in glowing terms of the success of "Are you? Yes I Yam," which number, he says, he never fails to get his audiences singing with him.

"COCK-A-DOODLE-DO!"

At Derby Hippodrome.

Mr. B. A. Meyer's new production, "Cock-a-Doodle-Doo!" a revue in fifteen scenes, had a most encouraging send-off on Monday evening, and should be assured of a successful run. Amongst the ingredients are some delightful musical scenes, and whilst the show does not rely on extravagant staging, there are several pretty settings, particularly in the "Happy Vagabond" scene, the futurist farmyard and the kaleidoscopic pictures of "Ballads." But it is on the comedy side that the show comes out strong, and here Archie Glen carries all before him with some excellent material. A burlesque of the American mystery play, entitled "Bogey-Bogey," went down well, and he was responsible for some uproarious laughter in "Musical Education," "The Opposite Sex" and "Dancing Husbands." In the latter, his amusing inebriated dance with a "dummy" partner convulsed the house. Vivacious Irene Shamrock sang and danced her way through numerous scenes with her usual light-heartedness and zest. She made much capital out of a haunting number, "Cock-a-Doodle-Doo!" and in this scene joinded Archie Glen (as the old rooster) in some amusing dialogue. Incidentally, she made a dapper "boy" in "The Opposite Sex," in which they also successfully joined forces. Eric Randolph scored a triumph with his singing of "The Happy Vagabond," and his beautiful silver tones were also heard to advantage in "Ballads" and in "Galatea," which introduced Renee Lemoine, who proved a toe-dancer of outstanding merit. One of the most enjoyable items was the harp selection by Rose Hardy and the piccolo solo of Alexa McLeod (who also sang nicely), and these artistes came in for an ovation. No one worked harder than Herbert Lee, who was always happy in the varied roles allotted him, and Constance Anderson also did well in a number of parts. There is an excellent male vocal sextette, twelve dancing girls, and a most attractive chorus. Douglas Furber has written the lyrics and the music is by David Hunter. The whole production has been written, devised and produced by L. Arthur Rose.

The next production of the Lena Ashwell Players at the Century Theatre will be "An Enemy of the People," by Henrik Ibsen. This will be played for one week commencing Monday next, November 9.

ENTERPRISE AT EDGWARE.

Hawkes and Son's New Factory.

Pleasing evidence of the growth of musical instrument making in this country was recently afforded an "Era" representative who visited the spacious new factory of Hawkes and Son, at Edgware.

The factory, which is near Edgware Tube Station, stands on an agreeable grassland site of six acres, and we are assured that up to the present the freehold and building have entailed an expenditure of £50,000. The various departments employ a staff of 250 people of both sexes, and the organisation appeared to be excellent.

Practically every kind of instrument could be seen in course of construction, in addition to the special tools required in the making of them.

Perhaps the greatest activity could be observed in the saxophone shop where by traversing the many benches, one noted the evolution of these instruments from the vacuous sheets of solid brass to the deft assembling of the various parts, the lucky dip into baths of silver and gold, and the careful tests after immersion. A saxophone born at Edgware certainly seems to have a luxurious upbringing.

Another army of men was strongly entrenched among the trumpets, trombones and cornets. Every little item in the make-up of these instruments had its allotted space and skilled specialists. One wondered how many musicians were acquainted with the many fine processes necessary to provide them with the finished masterpieces they possessed.

In the wood wind shop one first noticed the solid chunks of black African wood from Mozambique—the raw material from which the flutes, clarinets and piccolos are so cleverly fashioned. The building of these instruments, of which there were 370-odd different types, was a fascinating procedure.

Stringed instruments of all kinds, leather cases of all shapes, accessories of every character; small drums, big drums, superior fellows with ornate crests upon them; six great machines disgorging thousands of sheets of music; rows upon rows of steel bins containing 500 tons of printed papers; a little corner where music engravers were plying their skilled craft; another section chock-a-block with 100,000 engraved plates—these were some of the spectacles to be seen at this remarkable factory. And there, in a room by himself as befitted his dignity, was Francis Maurice, 73 years of age and father of the firm, busily engaged on some intricate process with a trumpet—work in which he has specialised for close upon half a century.

The Hawkes undertaking at Edgware is certainly a model of British enterprise.

"HIGH LIFE"

At Penge.

The Western Productions' new revue, "High Life," seen at Penge Empire this week, is a bright show. The prologue is entirely musical; classical music, in fact, is a feature of the show. The hotel scene, "Plantation Days," "Perfume Land," and the finale, "Carnival," are among the best scenes, and "The Magic Hat," "Home, Sweet Home," "Rhyme and Reason" and "Matched," are the funniest. Mina Leon's Imperial Trio and the Eight Vocalians sing beautifully "The Merchant of Venice," "Paloma," "Poet and Peasant" and "Light Cavalry." Henry and Edgar Martel supply most of the comedy, not only in the various scenes, but also in their own speciality act, in which dancing is also a strong feature. Mr. James Plant is the light comedy man. He sings well "Everybody Loves My Baby," "Loving is Just the Same," and "I See You in My Dreams." Miss Elaine Rosslyn's comedy character studies are capitally done, and she sings and dances well in "Baby's Just Like Me." Miss Mina Leon's delightful rendering of "Come Back" is one of the best things of the show, and others worthy of mention are Messrs. Robb Burnett, J. Dockery and D. Evans, and the Misses Ivy Barnes, Florence Ellis, Bertha May, Cissie Barlow, Jennie Christie and the Shurley Girls add their quota to the general success with some excellent dances.

THE MAGICIANS' CLUB.

An entertainment, in aid of the John Nevil Maskelyne Memorial Benevolent Fund, was given on Sunday at the National Hotel. The chair was occupied by Capt. Clive Maskelyne, M.C., M.I.M.C., during the first part of the programme, and by Mr. Frederick Montague, M.P., M.C.L., during the second part. Magic there was in plenty on this occasion, and excellent examples of the conjuror's art came from Messrs. E. D. Proudlock, M.C.L., J. G. G. Stone, B.A., A.I.M.C., Alec Mander, M.C.L., Frank Staff, M.I.M.C., Bruce Hurling, M.I.M.C., and Arthur Sherwood, A.I.M.C. Miss Rosa M. Hambling, Sen. Hon. L.C.M., a mezzo-contralto of merit, Miss Dorothy Edwards, the popular vocalist, and Randolpho Mele, principal tenor of the Midnight Follies, sang beautifully. One of the most appreciated items on the programme was Capt. Henry Hunt's delightful cartoons; his sketch of the chairman was very cleverly done.

The guest of the evening, Miss Peggy O'Neil, was introduced to the audience by Mr. Montague, and she responded in charming style. Of course we had to see her one "trick," but this, a cigarette illusion, was quite well done. Miss O'Neil was then invested with the club jewel and made the first lady life member amid great applause. Georgie Wood's last appearance at the Club was such a signal success that one looked forward with more than ordinary interest to his "welcome home," and he did not disappoint. He told of his sojourn abroad in humorous and serious vein, and the applause, when he was presented with an illuminated address, was enormous.

Miss Daisy Fisher's comedy, "Lavender Ladies," which is continuing its successful run at the Comedy Theatre, has just been published by George Allen and Unwin, Ltd., at 3/6 net.

By BATON.

A Feast of Syncopation.

Syncopation came into its own last Wednesday. The concert given by the Savoy Orpheans Augmented Symphonic Orchestra—the fourth concert of a series at that Hall—proved yet again that the decriers of syncopated music are also the decriers of public preference.

The Programme.

The hall was crowded (with many musical notabilities present) and the enthusiasm was unstinted. The stage was artistically set and the lighting effects were well-conceived. The programme opened with paraphrases of standard compositions, of which the band, under the direction of W. Debroy Summers, gave an excellent rendering. The classic atmosphere of the pieces played — particularly Delibes' "Naila" — was well maintained, although interpreted in dance rhythm. "Panama," by Robert Katscher, was another pleasing item. The Piano solos which followed (contributed by their composer, Billy Mayerl, entitled respectively "All of a Twist," "Eskimo Shivers" and "Jazz Master") were masterfully executed and earned for him a vociferous ovation—and a horse-shoe shaped floral emblem.

"Araby's" Debut.

In "When You and I Were Seventeen" the oboe solo by J. McDonagh was very appealing. Victor Herbert's "Suite of Serenades," written a few months before this famous American composer's death, was a pleasure to listen to. R. Gubertini on the drums excelled himself. "Round the World" was a clever fantasy which took one musically globe-trotting with Debroy Somers (who arranged the score) as "the man from Cook's" so to speak. Horatio Nicholls' "Araby," which was played publicly for the first time, has a haunting melody which might supplant "Sahara" (another creation of his) among the Christmas offerings. The saxophone solos by Howard Jacobs (accompanied by Carroll Gibbons) were the work of a genius. "Echoes of Ireland," "Yum Tum Tum" and "Moonlight and Roses," all had their distinctive appeal. The eagerly awaited "Rhapsody in Blue," by George Gershwin (its first performance in this country) was as brilliantly interpreted as it was brilliantly written. In it the piano playing of Billy Mayerl was a rare treat. "Sea Songs," an arrangement of old chanties by Debroy Somers, completed the programme—that is if one overlooks "The King," the orchestration of which was a delight in itself. Here was a palpable hint for other bands.

Further Concerts.

It is pleasing to note that there will be a fifth concert by the Savoy Orpheans at Queen's Hall on December 9, to be followed by a visit to The Dome, Brighton, on January 1 and 2; Leeds on January 4; St. George's Hall, Bradford, on January 5; Philharmonic Hall, Liverpool, on January 6 and 7; and the Free Trade Hall, Manchester, on January 8 and 9. Most of these journeys will have to be done by aeroplane, so that the band may fit in their engagements at the Savoy.

Tardy Café Bands.

Some of the café bands evidently think that their patrons have long memories. Of a number of cafés I visited during the week very few had up-to-date programmes, although it is probable most of the leaders are members of orchestral clubs. I certainly do believe in giving a few selected tunes a good run, but I declare that some of the numbers I heard were eighteen months old. A café band can no more afford to be tardy than a dance orchestra.

Utra-Follies.

The Ultra-Follies Dance Band, under the direction of Jimmy Phillips, have been winning laurels at La Boheme Ballroom, Mile End, for seven months. Jimmy is the pianist, and his combination consists of two saxophones (doubling E flat, B flat and two sopranos) trombone and drums—an unusual quintette. They will play for the "Star" Championship dances shortly to be held there. Last season the Band was at the Palace Hotel, Bloomsbury.

All at Sea.

One day last week, John Birmingham's Band, who were at Plymouth, went out into the harbour quite a short distance to fulfil an engagement on board one of the vessels. The outward journey took them ten minutes, but owing to a sudden squall they were three-quarters-of-an-hour (and a little worried) in getting back—but, luckily, just in time to ring up.

Piano the Second.

Hal Swain has introduced another piano into his band. His brother, a recent arrival from Canada, will be the pianist. The Band will be at the Kilburn Empire next week, and it is hoped Brer Swain will appreciate English audiences.

A Popular Combination.

Among the well-known dance orchestras who have been adding to their enviable reputation during the last three-and-a-half years are Teddy Desmond's Savannas at the Palais de Danse, Dennistoun, Glasgow. With this band vocal items are a feature, and just now "When You and I Were Seventeen" is a favourite. Teddy has another active band in the Pasadenas, who for some time played at the Ritz, Glasgow, with great success. Clem Farace, by the way, has been associated with Desmond for three years.

At Rochester.

Moore's Melody Makers are now at the Rochester Palais de Danse, after concluding a successful season at Ramsgate. A. R. Moore, who is at present on the drums, can double on violin, piano and banjo—certainly a useful achievement.

A Busy Recorder.

L. D. Jefferies, who records exclusively for the Vocalion Company, is enjoying great success at the Marine Gardens Ballroom, Portobello. This rendezvous is probably the largest dance-floor in the Kingdom. "L.D." has a talented combination of twelve pieces.

On the Island.

Bert Relph, who, with his dance orchestra, has been playing at the Villa Marina, Douglas, with great success during the winter season, reports that "Seminola" and "Dream Maker of Japan" are two of the most popular numbers on the island. Bert is a skilled pianist, and has been much in demand at Derby Castle throughout the summer. The band was originally founded by Archie Moore and was the first the Isle of Man ever had.

Oh Kay!

Meredith Kay has an excellent combination at the Cadora Café, Glasgow, one of the most prominent restaurants in that city. For many years he has had bands at Oban, Forfar, Ayr, Stirling and St. Andrew's.

Change at Hammersmith.

Al Tabor, formerly at the Carlton and Queen's Hotel, Margate, is now installed with his band at the Palais de Danse, Hammersmith. He is an excellent violinist and the band are very popular.

"Get Goin'."

In a recent article I am afraid I gave the impression that "Take Your Pick" was the only banjo solo originating from the Savoy Orpheans. I overlooked Pete Mandell's great success "Get Goin'" which he regularly broadcasts and which has been recorded. Campbell, Connelly and Co., are the publishers.

New Tangos.

From their foreign branches Ricordi's have received a number of new Argentine Tangos and the French Tango Milonga. "Bionda Dolly," to which English words are being written, is a furore on the Continent. A new edition of "O Sole Mio," published by the same house, is now ready.

M.H.A.R.A. ANNUAL MEETING.

The annual general meeting of the M.H.A.R.A. was held on Wednesday, Oct. 28, in the Board-room, Charing Cross-road. In the absence of Mr. George D'Albert, the chair was occupied by Mr. Michael Canning (vice-chairman of the Management Committee). There were also present:—Messrs. Harry Marlow, Stanley Damerell, Cecil Morley, Alfred Herald, C. C. Cornish, Jack Enzer, Albert Voyce and C. Douglas Stuart (secretary). The secretary read the annual report of the Management Committee. They stated that—

In spite of the continued vogue of revues and the very few variety programmes now being given, the Association has managed to hold its own during the past twelve months, and has even a slightly larger profit to show than in the preceding year.

The total number of membership cards issued at the end of Septemuber was 3,353, as against 2,744 the previous year, of which 2,514 were quarterly cards, as against 1,426 the previous year. One of the principal reasons for this increase is undoubtedly the new regulation of issuing the three-monthly cards at fixed periods. But owing to the reduction of the issue of yearly cards the receipts for the year were £1,164 12s., against £1,584, but the expenditure has been reduced by nearly £300. The balance carried over from last year was £390, but of this the sum of £200 has been repaid to the Variety Artistes' Benevolent Fund for a loan granted, and the total balance of funds at the end of the current year is £203 19s. 11d., with no liabilities outstanding.

The Committee desire to express their sincere thanks to Mr. Geo. D'Albert, the re-elected chairman of committee, for his regular attendance at the weekly meetings and the interest he has shown in the work of the Association; also to Mr. Monte Bayly, the hon. treasurer, for his continued activities; and to Mr. Michael Canning, the vice-chairman. Also do they thank the theatrical representatives of the railway companies for many kindnesses, and to the hon. specialists who have given free medical advice to a number of the members of the Association.

The provincial agents have continued to transact their duties to the general satisfaction of the members, and are thanked for their trouble. The Committee record with regret the death of Mr. George Westland, the Glasgow representative of the Association, whose good work for the Association they cannot forget.

The Management Committee feel that they would be failing in their duty were they not to take this opportunity of expressing their appreciation and thanks to C. Douglas Stuart for his continued good work and loyalty to the Association. The happy position in which the Association now finds itself is due in no small measure to the feeling of friendship with the railway representatives, which is so happily fostered by the secretary and his courtesy at all times to the members.

Mr. Stanley Damerell, in moving the adoption of the report, said he thought it was a very satisfactory report as far as the Management Committee were concerned. The chairman and vice-chairman had attended the meetings very regularly. With regard to the hon. medical specialists, they had done very good work for many members of the Association; and this in itself was, he thought, worth the annual payment, apart from the other benefits. As to their secretary, Mr. Douglas Stuart, he had been loyal, hard-working, and efficient.

Mr. Albert Voyce, who seconded, said he should like to compliment the Committee on having such an efficient hon. treasurer in Mr. Monte Bayly, to whom was due much of the financial progress of the Society. The services of many of their agents had been dispensed with, but they hoped that the time was rapidly approaching when the Society would be able to find work for them. They were deserving consideration because of their past services.

The motion was carried.

The financial report was read by Mr. Harry Marlow, and adopted on the motion of Mr. A. Voyce, seconded by Mr. Cecil Morley.

The following officers were then appointed: Mr. George Bass as President, Mr. George D'Albert Chairman of Committee, Mr. Michael Canning vice-chairman, Mr. Monte Bayly hon. treasurer, Messrs. H. Marlow and H. Claff trustees, and Messrs. Jackson, Pixley and Co., hon. accountants.

The hall mark of quality.

BAND AND ORCHESTRAL INSTRUMENTS AND EFFECTS.

TRADE HHM MARK

We supply the best DRUMS, TYMPANI, BELLS, and other equipment, &c.

Most favourable prices. Many new items now introduced.
It will pay you to inspect our stock.

OUR LATEST NEW FEATURE: The "Charleston" Cymbals Pedal, as originally and now used by Mr. Arthur Layfield, of the Isham Jones Band, at the Kit-Cat Club (the prominent Drummer from America).

Specially improved, and solely produced by us, from Mr. Layfield's original American Model.

Every leading and expert Drum Artist requires one.
Be early in your decision.

PRICE 42/-.

H. HINKS MARTIN, LIMITED, 4, Leicester Street, Leicester Square, 'Phone: Regent 5369. London, W.C.2.

"NEW WONDER"

SAXOPHONES
TRUMPETS
TROMBONES

The WORLD'S BEST. CHOICE of the GREATEST ARTISTS.

Manufactured by C. G. CONN, LTD., ELKHART, INDIANA, U.S.A.

Illustrated Catalogue, Price List, and full particulars free on application to:—

Sole English Agents:

THE SAXOPHONE SHOP, LTD.,
40, GERRARD STREET, W.1.

NOTE.—We are Sole Agents for the VIRTUOSO MUSIC SCHOOL, BUFFALO, NEW YORK, Publishers of "Eby's Scientific Method for the Saxophone, Trumpet, Trombone, etc."

Any American Publication, Solo, Method, etc., procured to order.

SMASHING SUCCESSES FOR PANTO!

WHERE IS THAT GIRL
WHO WAS STOLEN FROM ME?
SUNG BY CLARICE MAYNE, DICK HENDERSON, TUCKER AND RAMON NEWTON
THE BEST PRINCIPAL BOY SONG OF THE YEAR!

CHICK, CHICK, CHICK, CHICK, CHICKEN
(LAY A LITTLE EGG FOR ME)
SUNG BY BILLY LEONARD AND NORA DELANEY
THE IDEAL CHILDREN'S NOVELTY SONG.

OH, DARLING, DO SAY YES!
THE 250,000 COPY CHORUS HIT!
SUNG BY THE TWO BOBS, ELLA SHIELDS, MARJORIE FULTON AND BOND ROWELL.
ANOTHER WINNER FOR PRINCIPAL BOYS, COMEDIANS, ETC.

WONDERING
THE WONDER WALTZ BALLAD
SUNG BY BETTY BLYTHE AND DORIS ASHTON
PLAYED AND RECORDED BY JACK HYLTON'S BAND
AN EXCELLENT FAIRY QUEEN SONG

TOKIO
THE SUPREME ORIENTAL CHORUS HIT. Sung by Ered Granger in "Magnets" Revue
Played and Broadcast by the DEBROY SOMERS AND THE SAVOY ORPHEANS.

I'M AN AIRMAN!
J. W. RICKABY'S COMEDY FURORE
COMEDIANS! IF YOU MISS THIS, YOU WILL MISS THE BIGGEST LAUGHING HIT FOR YEARS!!

AND

AN ELEVENTH HOUR SENSATION FOR EVERYBODY!

SHE SHOWED HIM THIS—SHE SHOWED HIM THAT

GET ON TO IT! (SHE SHOWED HIM THE WAY TO GO HOME!!) THIS SONG WILL SWEEP THE COUNTRY FROM END TO END DON'T MISS IT

SELECTION 1/6 OTHER HITS PARTS 1/6

I'VE GOT A REAL DADDY NOW; GOODBYE, SAL; I WANT A GIRL LIKE PEGGY O'NEIL; WHEN I HEAR THAT SONG OF TWILIGHT.

CAMPBELL, CONNELLY & CO.,
16, TOTTENHAM COURT ROAD, LONDON, W.1 MUSEUM 9361.

FELDMANISM

Note New Telephone Number: Gerrard 6628 (3 lines).

125, 127, 129, Shaftesbury Avenue, W.C.2.

Telegrams: "HUMFRIV LONDON."

No Panto Complete Without Them!

SEMINOLA

COMIN' HOME. **Oh! boy, what a girl!**

All my dreams are of you.

Normandy. **I know someone loves me.**

Wondering. **The baby looks like me.**

Too many kisses in the summer.

Panama. **Yum-tum-tum.**

Buy yourself a broom

(and sweep your troubles away).

The SAVOY-ORPHEANS' TRIUMPH!

At the famous Band's wonderful Syncopated Concert at Queen's Hall last week, the outstanding hits of the programme were "YUM-TUM-TUM" and "PANAMA." The former roused the entire audience to enthusiasm, and the Orpheans and their conductor, Mr. DEBROY SOMERS, were called upon to stand in acknowledgment of the storm of applause which followed their rendering of the great comedy winner! "Yum-Tum-Tum" stopped the bill.

What the Programme said about "Yum-Tum-Tum"

"It has a quaint comic charm — and above all an insinuating little tune which you will probably find yourself humming to-night, and hear all your friends singing to-morrow."

What the Programme said about "Panama"

"There are only two fates for a fox-trot tune—it wins or it does not. There does not seem to be much doubt about "Panama," and most people will agree that Robert Katscher (the composer) will make the world dance with him!"

FOLLOW THEIR LEAD & FEATURE FELDMAN'S PANTO STORMERS

Success Goes Along with a Feldman Song!

Printed by John Bamforth and Herbert Sydney Gibbs (Trading as A. E. Gibbs and J. Bamforth), St. Albans, Herts, for and on behalf of The Wyvern Press, Ltd., 35, Wellington Street, Strand, London, W.C.2. Proprietors and Publishers, Theatrical Publications, Ltd., 35, Wellington Street, Strand, London, W.C.2.—Wednesday, November 4th, 1925.